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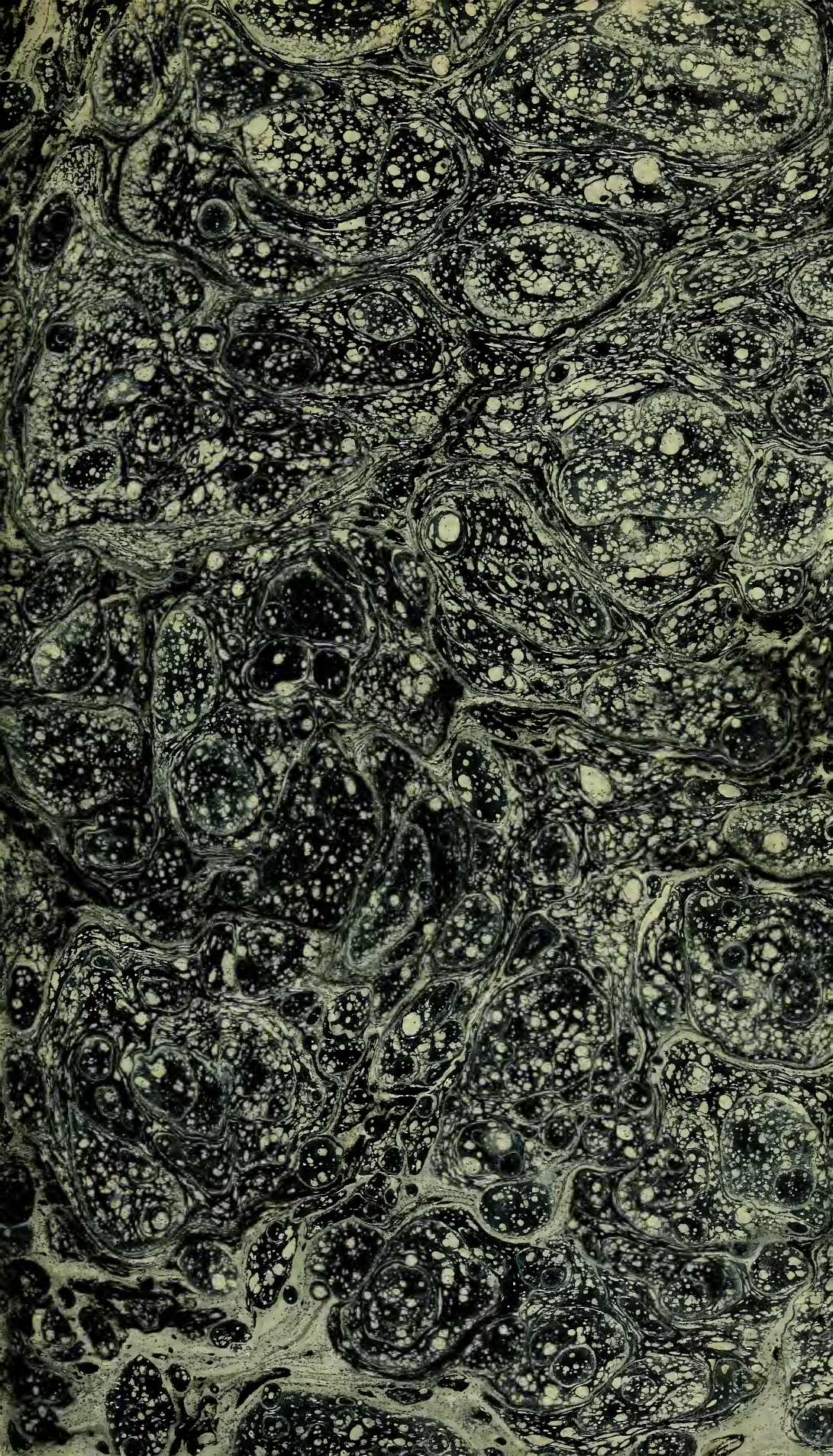

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A Sure and convenient Machine for drawing Silhouettes.

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ESSAYS
on
PHYSIOGNOMY;
calculated to extend
The Knowledge and the Love of Mankind.

Written by

The Rev. JOHN CASPAR LAVATER,
Citizen of Zurich.

Translated from the last Paris Edition,

By the Rev. C. MOORE, LL.D. F.R.S.

illustrated by

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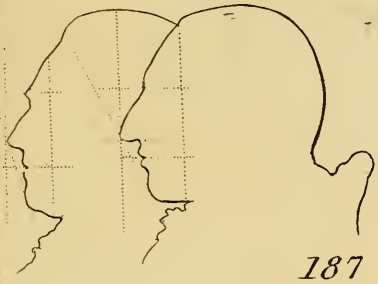

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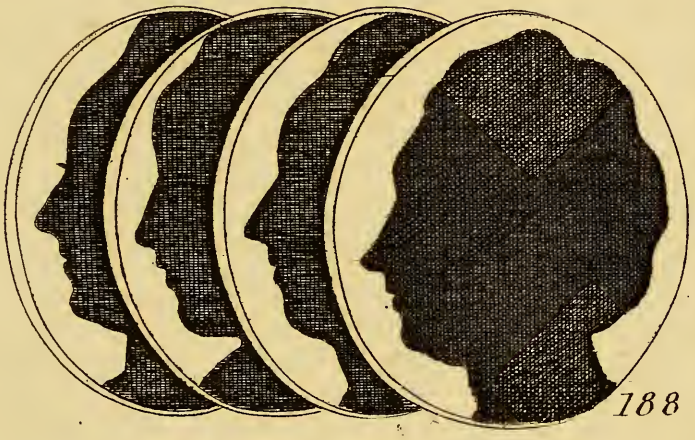

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LECTURE XVIII.

SILHOUETTES CONTINUED.

L.

SILHOUETTES OF TWO JUDICIOUS MEN.—*See the Plate.*

HERE are the ſilhouettes of two judicious men, of eminent talents, who, notwithſtanding the extreme difference of their features, are united by ties of the moſt tender friendſhip.

The lines by which I have marked their profiles, render this difference the more ſtriking, and will ſerve to determine it.

This example demonſtrates, that the moſt perfect harmony of ſentiment may ſubſiſt between perſons whoſe phyſiognomy and character are different, but not heterogeneous. I would aſcribe to the firſt face a greater degree of penetration and ingenuity, to the ſecond more ſenſe and goodneſs. To form a judgment of theſe two men from the forehead, I would ſay that the firſt leads, and that the ſecond ſuffers himſelf to be led. The one is firm and

reſolute; the other docile and complaiſant. The former, with a delicate ſenſe of honour, is hurried on by his vivacity; the latter always follows the bent of an upright and gentle character. The firſt ought to be on his guard againſt impetuoſity and precipitation; the ſecond, againſt an exceſs of pliableneſs and indolence.

Forgive me, generous Pair, if I have taken the liberty thus publicly to characterize you. Though ſeparated from you, I muſt ever love you; this ſentiment is your due, on account of the friendſhip which unites you. Be pleaſed to accept the homage which my heart thus cheerfully yields.

SILHOUETTE OF A YOUTH OF THE MOST HAPPY ORGANISATION.—*See the Plate.*

I ſubjoin the imperfect, but ſpeaking ſilhouette of a youth of the moſt happy organiſation.

To dignity of ſentiment there are here united great vivacity of ſpirit and ſuperior talents. You cannot help ſuppoſing the eye of an eagle in connection with ſuch a profile; but without allowing any thing to ſuppoſition, and notwithſtanding the beautiful forehead is concealed by the hair, we ſee at once that this is not an ordinary perſonage. We are under the neceſſity of expecting great things from him. If he diſappoint that expectation, farewel to phyſiognomy.

M.

PROFILES OF FOUR FEMALES.—*See the Plate.*

With the originals of theſe four profiles I am not acquainted; but I maintain that not one of them is entirely true, not one is drawn

drawn with perfect accuracy. However, they poſſeſs a ſufficient degree of exactneſs to furniſh matter for ſpeculation.

Firſt of all, mark the gradation of forms; the firſt is the ſtraighteſt, the fourth the moſt curved.

Fig. 1. Goodneſs, taſte, and dignity, in the higheſt degree: more judgment than penetration. It is evident that no one of the other three faces expreſſes ſo much force and ſenſibility. I ſhould be tempted to call this *goodneſs perſonified.*

Fig. 2, and fig. 3, equally expreſs characters full of goodneſs, being affectionate and amiable, leſs ſublime indeed than fig. 1, but perhaps more ingenuous, eſpecially fig. 3. The forehead of fig. 2, cannot poſſibly be accurately taken. A line ſo ſtraight, a fall ſo rapid, is not natural; and, leaſt of all, in a face ſo full of ſweetneſs.

The profile of fig. 4, may poſſibly be that of the moſt ſenſible and the moſt ingenious of the four perſons before us; but if I muſt admit this noſe, which undoubtedly indicates a penetrating genius, the deſigner muſt have failed in hitting the tranſition from the forehead to the noſe.

If I were permitted to chooſe, I would form my taſte with the firſt; I would take the ſecond for my diſciple; the third ſhould train me to virtue; the fourth ſhould be my counſellor, and her advice I would receive and follow with filial deference.

SILHOUETTE OF A WOMAN OF TALENTS.—*See the Plate.*

The oppoſite ſilhouette preſents a woman of talents, very happily organized, poſſeſſed of dignity, penetration, and wiſdom, and who is not far below the point of greatneſs. *Who is not far below it!* And wherefore? Becauſe ſhe has too much vivacity, too much

much irritability, too little calmneſs; *and a perfect and ſteady calmneſs of mind is eſſential to unmixed greatneſs.* The character poſſeſſes energy ſufficient for the acquiſition of this mental calm; but to acquire it would call for repeated efforts, which were unneceſſary, had the tranquillity been natural. In this laſt caſe, it would have more innate greatneſs: in its preſent ſtate, it has more virtue, or moral merit.

N.

G. ST.—*See the Plate.*

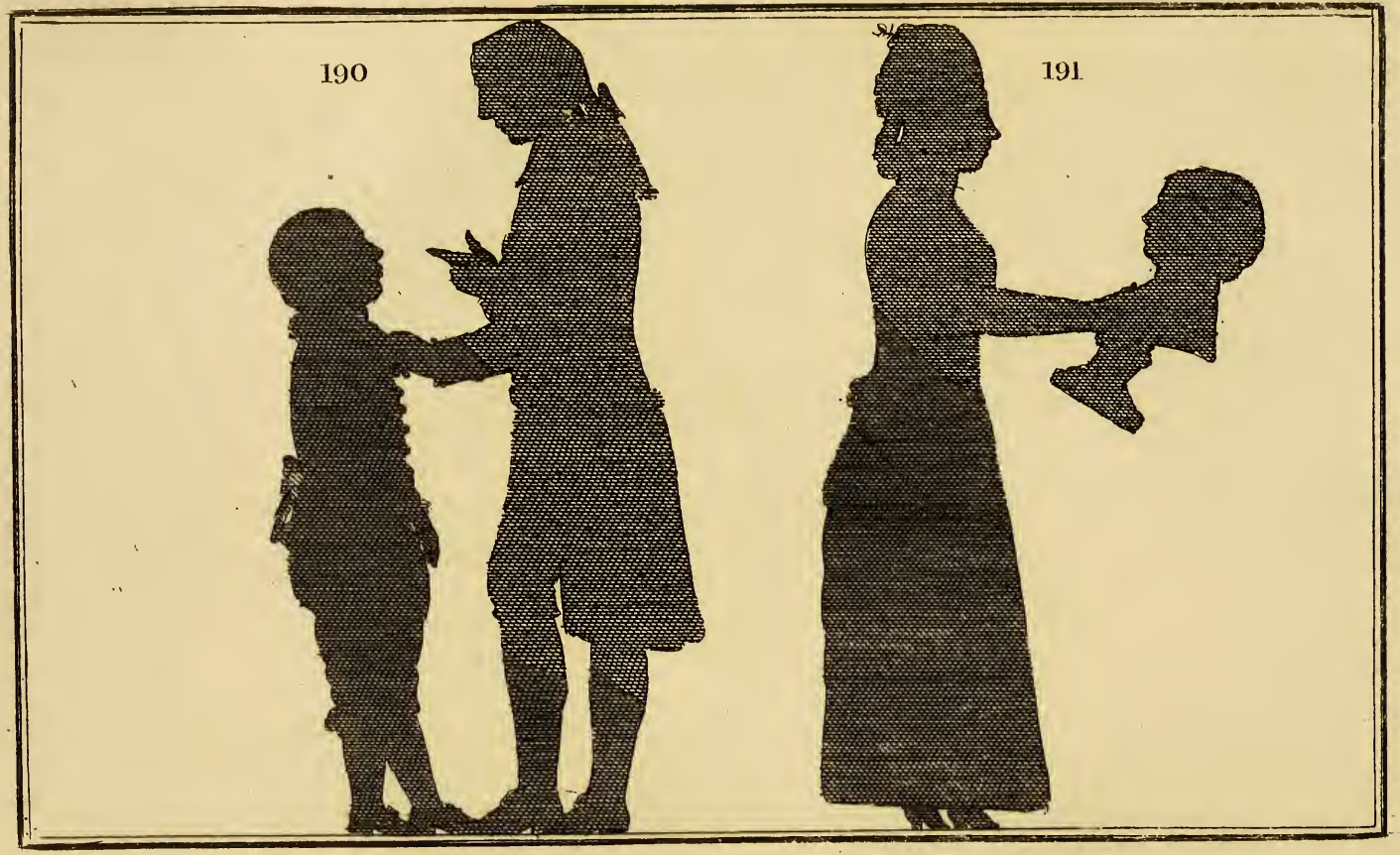
Here I preſent you with a man arrived at maturity, and a very promiſing youth.

In ſilhouettes of the whole figure, though the effect of the light always injures the clearneſs and accuracy of the profile, it will however, without heſitation, be admitted, that the principal figure has a character of wiſdom, and that the young man diſcovers hopeful diſpoſitions: the attitudes apart, if you will, which are not entirely deſtitute of ſignification. Both phyſiognomies are full of ſoul, of vivacity and reſolution.

The ſilhouette of the grown man is much inferior to the object which it repreſents; it is impoſſible, notwithſtanding, to overlook in it a character of originality and greatneſs. This character is viſible in the contour and poſition of the forehead, as alſo in the contour of the noſe and mouth. But the tranſition from the forehead to the noſe weakens, in ſome meaſure, this expreſſion of greatneſs; this trait is not natural.

I diſcover in the youth an energy which is as yet concealed and repreſſed, but capable of breaking out into violent paſſion. Frank and intrepid, with a diſpoſition to gaiety, he will have to combat with caprice and obſtinacy. Nevertheleſs, I love him with all my ſoul, though I have never ſeen him, and know nothing him.

In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In his attachments he will, if I am not miſtaken, have leſs tenderneſs and expanſion of heart, than vivacity and ſteadineſs.

O.

MADAME DE. ST.—*See the Plate.*

This is the mother, holding, as I think, the buſt of the youth preſented at full length in the preceding Plate; or otherwiſe this buſt is that of his brother: the hind-head differs, at leaſt, a little from the former deſign; or, in other words, it has a little more delicacy. The forehead, the noſe, and the mouth, in other reſpects, preſerve the ſame character, excepting indeed that in the buſt the traits are more marked and preciſe, particularly thoſe about the chin.

To Connoiſſeurs I leave it to form a judgment of the female figure. It appears to me, taken all together, one of the moſt noble, and almoſt that of a ſuperior being. What is ſo rarely to be found, I diſcover in it—much harmony in the whole.

The manner in which ſhe holds the buſt, the attitude of the figure in general, and the profile in itſelf, all indicate—I ſpeak with confidence, though the original I know only by name—I ſay, all indicate exquiſite ſenſe, ſuperior courage, reſolution and firmneſs.

This face ſeems to promiſe, with certainty, a quality rarely to be found in men, and ſtill more rarely in women—the art of liſtening calmly and with intereſt; an art which includes ſo large a field, which renders a man ſo eſtimable in the view both of his heart and underſtanding.

The higheſt encomium that can be paid to any one, is to ſay, 'That he liſtens calmly, with intereſt, and without affectation.'

SIL-

P.

SILHOUETTES OF TWO WOMEN OF VERY SUPERIOR MERIT.

See the Plate.

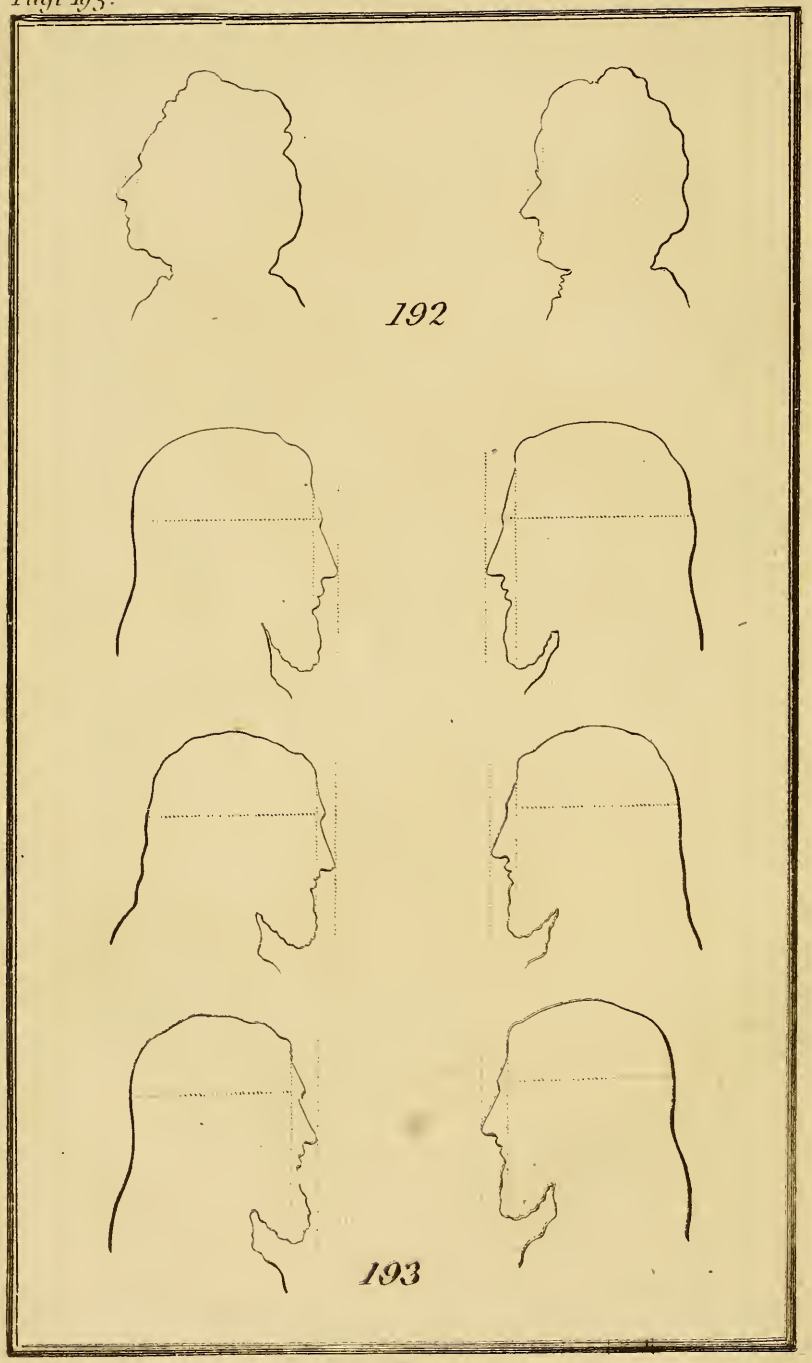
Oppoſite are two women of very ſuperior merit, and of a character extremely different, but not incompatible. The one ſhines in the commerce of the great world; the other is one of the learned, and an ingenious thinker.

After this diſtinction, I am confident, every obſerver, with the ſmalleſt degree of attention, will be able to trace the character of theſe two ſilhouettes. He will have leſs occaſion to heſitate, if I further ſay, that the one is ſedate, and the other reſtleſs: the one views objects in groſs, the other in detail: the one decides promptly, the other weighs and examines: the one poſſeſſes moſt dignity, the other greater penetration: the one is frank and docile, the other reſerved and poſitive.

Reader, a ſingle glance is ſufficient in order to form this judgment: pronounce for thyſelf.

Here I feel myſelf conſtrained to advance a truth, which, I truſt, will not give offence to any one. Indeed a truth, which falls upon every individual of a ſpecies, cannot poſſibly give offence. It is the following:

Judgment, in all the force of that term, *the exact analyſis of the individual ſenſe and import of words, conſidered as arbitrary ſigns of ideas—Of this, women are ſcarcely capable. The reaſonableneſs, and ſentiment of truth, Nature has aſſigned as their portion.* Not that I would, however, refuſe this *judgment properly ſo called*, to all women in general. The rule admits of exceptions; but they are very few. The profile of fig. 2. is one of them: it merits this diſtinction from the contour and poſition of the forehead.



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Q.

SIX SILHOUETTES OF CHRIST.—*See the Plates.*

In the oppoſite Plates are ſix profiles, which were drawn at different times, after a buſt intended to repreſent our bleſſed Saviour. On examining them ſeparately, and afterwards comparing them with one another, they will furniſh matter for ſome intereſting obſervations. They all have an air of uneaſineſs and chagrin, an expreſſion of indifference bordering on weakneſs.

There is not one of theſe ſilhouettes but what bears a certain impreſs of greatneſs; and yet not one of them, in reality, deſerves to be called great. That which makes them appear ſuch, is the noſe; and, with reſpect to this part, fig. 1, 2, 5, 6, are much ſuperior to the others; that feature in fig. 3, and fig. 4, having nothing diſtinguiſhed. Of the foreheads, fig. 3, is leaſt ſo; it may even paſs for harſh. Fig. 4, is not much better.

After them come fig. 2, and fig. 6. But fig. 1, has much more dignity, and is in harmony with the contour of the noſe; fig. 5, approaches neareſt to true greateſt.

The mouths are all too fleſhy, which gives them an indolent, embarraſſed, and ungraceful air. This deciſion I pronounce particularly on fig. 3, 5, and 6; but I would except, at leaſt to a certain degree, fig. 2 and 4, which, without having a character of dignity, preſent however nothing ordinary. Fig. 2, poſſeſſes moſt harmony in the combined whole.

Between theſe long noſes and narrow foreheads there is much diſproportion. No one, in general, of theſe heads is worthy of being deemed an ideal repreſentation of Jeſus Chriſt.

If antiquity had tranſmitted to us an exact profile of the divine Jeſus, how dear would that image be to my heart! Every thing would I ſacrifice to get poſſeſſion of it; it ſhould be to me the moſt auguſt and moſt ſacred of monuments. I ſhould diſcover in his celeſtial features the teſtimony of thoſe truths which he left behind Him. I ſhould trace in them the whole character of his Goſpel; and this proof would ſpeak more home to my mind than the moſt faithful verſions, nay more than the original manuſcripts themſelves.

R.

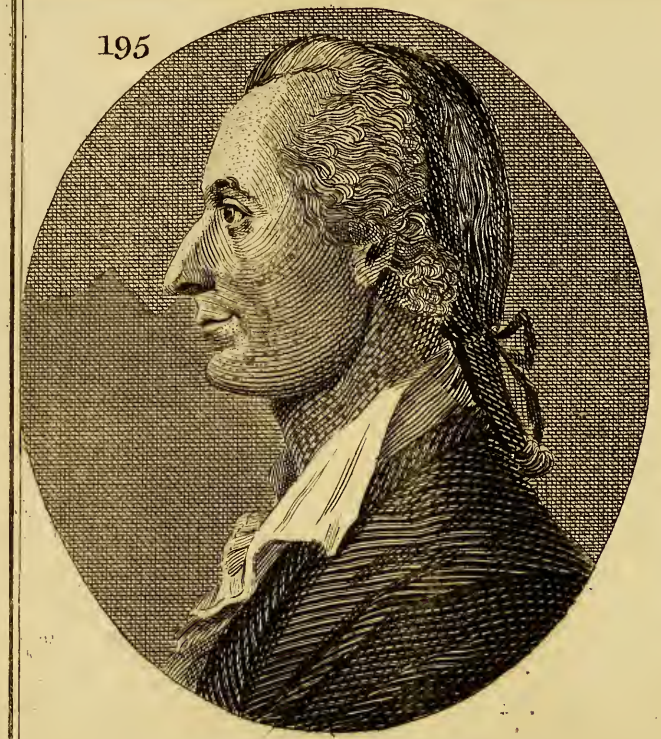
PROFILES OF FOUR HEADS.—*See the Plate.*

Fig. 1. Beyond a doubt, this profile is that of a man of ingenuity, goodneſs, and generoſity, who unites, in an aſſemblage rarely to be found, judgment to ſenſibility, and a poetical talent to metaphyſical genius. Seldom does it happen that ſo much taſte is joined to ſuch knowledge, ſuch goodneſs of heart to ſo much penetration.

I allow that the ſilhouette is not faultleſs, and that it might have preſented theſe qualities with more truth and preciſion; but, on the other hand, we clearly diſcover theſe qualities in the *principal form*, where they appear to advantage, or rather in a decided manner. A forehead ſo clear and ſloping backward, the almoſt imperceptible fall of that noſe, thoſe lips gently cloſed, that prominent chin, and the beautiful harmony of the whole; theſe are ſigns by which characters ſuch as this may be manifeſted.

Fig. 2. With this profile, whoſe too oval form has ſomething very ſingular, I am not acquainted. If it preſents nothing great, it announces at leaſt a thinker endowed with ſuperior talents, but whoſe phlegmatic and ſanguine temperament is not greatly ſuſceptible of paſſion.

Fig.



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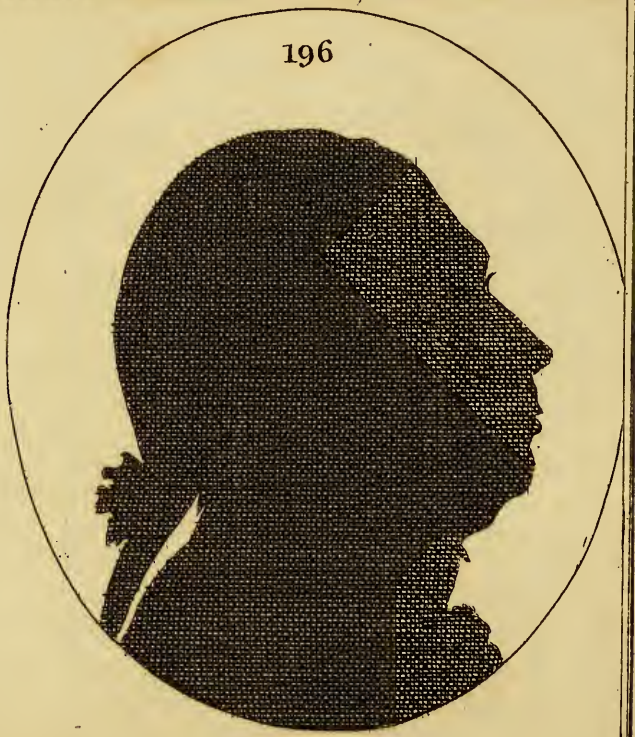

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Fig. 3. The forehead, the noſe, and the hind-head, denote a degree of good ſenſe which riſes to penetration. In this ſilhouette you find clearneſs and a methodical ſpirit; but for ingenuity and elegance, you muſt not look.

The head of fig. 4, is alſo unknown to me, and has much the appearance of a caricature; but, for that, it is not leſs the head of a man of profound underſtanding, who thinks for himſelf, and to whom ſearch after truth is a matter of neceſſity: a character reſerved, firm and manly, to which I would allow, perhaps, more depth than to the other three profiles of this plate, and clearneſs of apprehenſion inferior only to fig. 1.

S.

SILHOUETTE OF THE PRECEDING PORTRAIT, No. 1.

See the Plate.

This is another ſtriking example how much more true and expreſſive the ſilhouette is than the portrait; even had this one, to a certain point, the merit of reſemblance. This face is the ſame with fig. 1, of the preceding plate.

Undoubtedly, here the preſence of the eye produces a very great effect: it evidently announces a judgment ſound and luminous. Who does not diſcover in that open look a mind pure and candid?

You conceive an equal affection for the forehead; beyond doubt it is not that of an ordinary man. Every thinking head will grant this one its eſteem, and will be happy to aſſociate with it.

But after that, compare the two faces in whole, and you will preſently diſcover in the ſilhouette, advantages which diſappear in the portrait. In my opinion, the ſhade poſſeſſes much more dignity and gentleneſs, calmneſs and harmony. On the contrary,

the portrait conveys, with a degree of harſhneſs, the exterior contour from the tip of the noſe down to the chin; in it, the noſe indicates much more ſenſuality; the cavity near the root of the noſe in the ſhaded portrait is not ſtrong enough to become the characteriſtic ſign of penetration; and, on the other hand, this hollow is too ſtrongly marked to expreſs the poetic imagination of the original; imagination which I can clearly trace in the ſilhouette, eſpecially in the outline extending from the bone of the eye half way down the noſe. Beſides, the form of the face is a little too much upon the oval, or over-ſtretched, in the portrait: it is leſs ſo in the ſilhouette, and from this very circumſtance the latter has greatly the ſuperiority over the former.

I pretend not to ſay, however, that this ſilhouette is a maſterpiece. It appears to me, for example, that the eye-brow ought not to have been omitted: that trait alone would greatly contribute to the truth of the profile, and draw out, ſtill more, that ſagacity of which it preſents an expreſſion ſo natural. I conclude with obſerving, that the jaw has a character of ſenſibility not very remote from effeminacy.

T.

PROFILE OF A MAGNANIMOUS MAN.—*See the Plate.*

The moment I caſt my eye on this profile, I would declare, There is the face of a prince; and I would found this judgment ſimply on the ſilhouette, though perhaps it be not perfectly accurate. Nothing here announces the cit; and, if I can depend on my individual ſentiment, this phyſionomy is one of thoſe which may be pronounced to be 'marked by the finger of God.' In it I diſcover magnanimity, dignity and courage; a high degree of reſolution; the ſingular talent of profoundly concealing what it is proper to diſguiſe, and of unreſervedly communicating what ought to be known: a talent of ſuch difficult combination, and yet ſo neceſſary to perſons in an exalted ſtation.

Farther.

FREDERICK THE II.D KING OF PRUSSIA.

15.

Farther. I diſcover alſo conſummate prudence, equally exempt from diſtruſt and inquietude; and, without ever looking at the eye, I read in the contour of the forehead and noſe only, a look not to be deceived, firm, impoſing, which pierces through every diſguiſe, unmaſks the cheat, makes the traitor tremble, but at the ſame time inſpires the good man with confidence.

The contour of the forehead is altogether extraordinary; it preſages the greateſt and moſt glorious enterprizes. The deſign of the mouth is ſomewhat harſh; nevertheleſs, however, it conveys an expreſſion of candour, goodneſs, and courage.

V.

FREDERIC II. KING OF PRUSSIA, ON HORSEBACK.

See the Plate.

I have purpoſely introduced, in the different Lectures on Silhouettes, a variety of engraved portraits and profiles. They will ſerve to confirm my aſſertion, apparently ſo paradoxical, and yet ſo true, 'That an exact ſilhouette ſays more than the portrait, unleſs the latter be a very perfect likeneſs.'

Here is a tolerably accurate reſemblance, at leaſt it paſſes for ſuch, of one of the greateſt of kings; of that prince, 'whom,' to uſe the expreſſion of the German poet, 'every nation would wiſh 'to have for a king, and every king ought to take for a model.'

Eighteen years have elapſed ſince I had the felicity to behold this prince, the terror and admiration of Europe. With what eager impatience did I expect the inſtant of his approach? I was acquainted with an infinite number of portraits of him, which all preſented themſelves to my mind, and kept it in ſuſpenſe. At laſt he appeared; and his preſence diſſipated all the images which floated in my brain, and every ideal repreſentation diſappeared

like a ſtar before the ſun. How different was this great man from the perſon I had put in his place, how feebly had they repreſented him! How different even from the portrait before us, which, however, is the beſt likeneſs we have of him!

I had, at that time, no idea of the ſcience of phyſionomies; but never can I forget the trembling emotion with which I was ſeized, at ſight of this auguſt perſonage. I ſaw him ſuch as he is repreſented in this print, as far as the art of the graver, and the imagination of the deſigner, have been able to approach the original, and convey an idea of it in a ſize ſo diminutive. It is not thus that artiſts, unſkilled in phyſiognomy, have hitherto painted him. They have introduced into their portraits a kind of *beauty* and *greatneſs*—the mere work of their own fancy.

Frederick had no need of any advantage of figure to extort this acknowledgment, 'That, from his firſt exiſting lineaments, Na-'ture deſigned him for a great man; to exerciſe ſovereign ſway 'over nations.'

Of all the phyſionomies which I have examined, there is not a ſingle one which bears ſo ſtrongly, as this does, the impreſs of its high deſtiny. All the envious (but a king is too exalted to have any but kings for his rivals), I ſay, all the envious, all the enemies of phyſiognomy muſt pronounce at ſight of this prince, 'There is 'a ſublime character, a hero!' or, whether they ſay ſo or not, they will feel it.

I ſpeak as yet only of the principal form of the face; and though an eſſential part of it be concealed by the hat, you may, however, eaſily conjecture what it is, from the profile of the noſe. What may not be preſaged from ſuch a bony ſyſtem!

All who have ſeen the king of Pruſſia have been ſtruck with his look; they cannot refrain from ſpeaking of it. 'His large 'eyes dart the moſt piercing looks, but tempered with clemency,' ſays the poet Gleim. 'His eyes,' ſays Lichtenberg, 'announce 'the great man; and his traits the monarch.' I have conſidered that eye at a very ſmall diſtance; I have obſerved it at leiſure.

More

More firm than brilliant, it rather penetrates than dazzles. The print gives it with ſufficient accuracy, though liable to certain reſtrictions. In the original the white appears more, and the black is conſequently ſmaller; but, for this reaſon, more concentrated. Such a form does not promiſe an ordinary look. But I have not caught this boaſted look in its focus, if I may be allowed the expreſſion.

But the look apart—let the phyſiognomiſt be blindfolded, and only permitted to draw his finger lightly from the ſummit of the forehead to the extremity of the noſe; let this proof be applied to nine thouſand nine hundred and ninety-nine faces; let the face of Frederick be the ten thouſandth; and the phyſiognomiſt will exclaim in the admiration of reſpect, 'This man was 'deſtined to the throne! He is born to aſtoniſh the univerſe! 'Great actions are as neceſſary to his exiſtence as the air which 'he breathes! Stimulated by his genius, he feels the ſuperiority 'of his powers; and this feeling changes into impatience againſt 'mankind, becauſe he no where finds his equal; becauſe thoſe 'who approach neareſt to his greatneſs, can never, however, fully 'reach it.'

The forehead announces this impatience againſt the human race; I ſay, the forehead, which forms almoſt a ſtraight and continued line with the noſe, and muſt, therefore, communicate the expreſſion of it to the cheeks and lips. The king's face is much wrinkled, and interſected by ſmall veins: every thing in it ſuggeſts the idea of vaſt enterpriſes, and of deſigns croſſing each other.

An exact ſilhouette of this perſonage, who ſtands alone in this claſs, would preſent to the eye but a ſmall trace of the impatience which I aſcribe to him.

You remark in the original, and partly alſo in this print, a ſingular contraſt: at once the tranquillity and repoſe of a great ſoul, filled with a ſentiment of its own ſuperiority; and the reſtleſſneſs and diſcontent of that ſuperior man, looking in vain for an equal with whom he might contend. Hence it comes to paſs, that they who hit not this contraſt, form ſuch different judgments of our hero.

hero. To ſome his phyſionomy is as a calm and ſerene firmament, the preſage of fine weather; while it appears to others a cloudy and lowering ſky, loaded with thunder and tempeſt.

The attitude is by no means that of a gallant warrior. The weight of years and actions, of ſchemes and cares, ſeem to lie heavy on his ſhoulders. The ſtature appears, I think, a little above nature, and its length forms a contraſt with the cloſe traits of the face.

* * * * * *

I ſhall here add to this ſketch, ſo feeble and imperfect, the authorities of two ingenious authors:

'Every great man has a look peculiar to himſelf, and which 'cannot be imitated. This mark, which Nature has imprinted 'on his face, is ſuperior to every advantage of figure, and tranſ-'forms a Socrates into a handſome man. Whoever has received 'this diſtinctive mark, feels indeed that he is inveſted with it; 'but is ignorant of its ſeat, which is infinitely various.' (This is a fact, yet I have almoſt always found this mark in the contour of the eye-lid, between the eye-brows, or near the root of the noſe. It is in this laſt place that it diſtinctly appears in our hero.) 'Sovereigns have alſo their characteriſtic trait; but it is common 'to them all: for it may be affirmed that they all have a reſem-'blance. The eminence of their dignity is expreſſed on the 'countenance.' Du Mariage, p. 131. German edition.

* * * * * * *

'A new light has iſſued from the centre in which he reſides, 'and has diffuſed itſelf over the reſt of Europe. In the art of 'war,

Barlow sculp

Frederick II King of Prusia.

From Lavater.

'war, and of government; in matters of religion, and in legiſla-
'tion; as protector of the muſes, and in private life, he, Frederick,
'ever will be a model to kings. What good has he not done
'during the courſe of his glorious reign! It is from the elevation
'of his throne that we have ſeen the radiance proceed which il-
'luminates and enlivens the ſciences. He it is who has eſtabliſhed
'the ſpirit of philoſophy and toleration. He has baniſhed oriental
'pomp, luxury and exceſs, which were formerly conſidered as
'neceſſary to the ſplendour of courts; he has aimed a mortal
'blow at ignorance, blind zeal and ſuperſtition; he has intro-
'duced into every department œconomy and order, activity and
'exactneſs. How deeply indebted to him are the fine arts? His
'age has aſſumed his character, and this age is his moſt honourable
'panegyric. But while he admires ſo many wonders, the pro-
'duce of a vaſt genius, the friend of humanity, the philoſopher
'will ſtill be conſtrained to breathe a ſigh over the imperfection
'and inſtability attached to all human things. He will not be
'able to conceal from himſelf that the progreſs of the mind ener-
'vates courage at the ſame time; that œconomy may be puſhed
'too far; that philoſophy has frequently given birth to incredu-
'lity, that unbounded toleration gives encouragement to a teme-
'rity in reaſoning and looſeneſs of morals, which may produce
'dangerous conſequences to future generations. In a word, he
'will recollect that with the Romans, a rage for war and conqueſt
'prepared at a diſtance the fall of empire. Other times, other
'circumſtances may lead to other effects. The equilibrium of
'Europe may be ſhaken, the balance will riſe or fall: but to what
'ſide will it lean? This is concealed from our eyes; this is
'known only to Him by whom the deſtiny of Nations is weighed.'
Herder.

X.

PROFILE OF FREDERICK II. KING OF PRUSSIA, SOMEWHAT ENLARGED.—*See the Plate.*

I ſhall conclude this Lecture by preſenting my readers, in the oppoſite Plate, with the ſame face ſomewhat enlarged, and no one can

can miſtake it. The likeneſs is obvious whether from compariſon with ſo many other portraits of the king which have much leſs reſemblance, or becauſe a head ſo characteriſtic cannot be entirely miſtaken for another, particularly when the uſual appendages are added. However, compare this with the profile which cloſes the following article, and you will diſcover how much it loſes, and will be convinced that I am not merely hazarding a bold aſſertion, when I declare, 'That an exact ſilhouette better depicts the moral 'character than a portrait, which is only a half likeneſs.'

LECTURE

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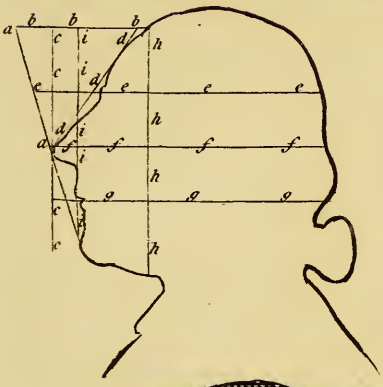

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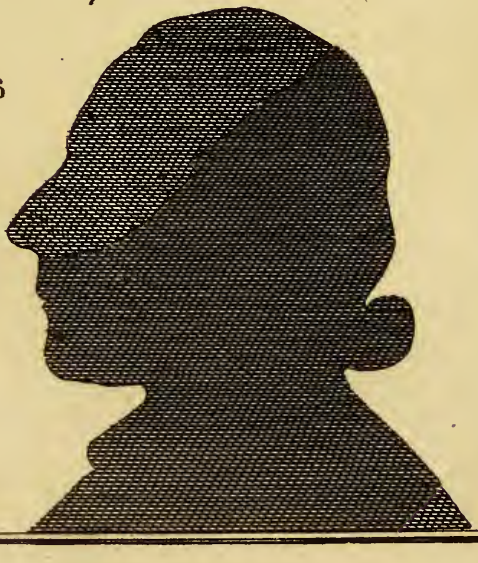

LECTURE XIX.

SILHOUETTES CONTINUED.

V.

SILHOUETTE OF A MAN FULL OF TRUTH AND EXPRESSION.

See the Plate.

THIS ſilhouette, I imagine, has not been drawn from nature, but cut from idea: yet is ſo full of truth and expreſſion, that it bids defiance to the moſt obſtinate and incredulous antagoniſt of our ſcience. Compared with a hundred thouſand, this ſilhouette will always preſerve the diſtinguiſhed, the altogether ſingular character of him whom it repreſents. Moſt ſolemnly I declare, that as often as I look at it, and at the very moment I am writing, I am penetrated with a veneration ſuch as I ſhould feel at ſight of an inhabitant of a ſuperior world. I dare not pronounce aloud all I think, or rather all I feel. What harmony, what unity, what juſtneſs of relation in the whole! What force of expreſſion, what energy in the noſe ſingly, or, if you will, only in its almoſt imperceptible elevation, which has been entirely neglected in the pre-

ceding Plate, and which always poſſeſſes, however, an aſtoniſhing ſignificancy.

Every thing here announces a mind which ſees, which decides, which produces, which wills and acts with rapidity of lightning; every thing indicates a genius ever victorious of itſelf, a man accuſtomed to give the law to others, but who receives it from no one. Who dares ſay to him, 'What doſt thou?' His will is not to be ſhaken; he knows he is able to perform what it were impoſſible for millions of men to atchieve; and this character is expreſſed by the truly original arch formed by the contour of the face.

From the oppoſite profile, detach the angle which reſults from the lines a and b; apply it to a thouſand other ſilhouettes; and find its equal, if you can.

With all the reſpect, however, due to a perſonage ſo exalted, and to a monarch ſo glorious, I muſt not diſguiſe it; from inſpecting the traits of his face, indulgence and moderation appear in him rather *acquired virtues*, than a *natural diſpoſition*.

Z.

PROFILE WITH SUBDIVIDING LINES.—*See the Plate.*

I repeat once more—In order to proſecute with advantage the ſtudy of phyſiognomy, it is neceſſary to begin with ſilhouettes. For this purpoſe, make choice of ſuch as are very exact; interſect them by ſeveral horizontal, perpendicular and oblique lines; then look for the relations of theſe lines; and, after a very few eſſays carefully made, you will advance with the pace of a giant.

I am going to ſubmit to this kind of proof the oppoſite profile, to which I ſhall more than once recur. Let me firſt examine it by means of the ſubdividing lines:

In

In the firſt place, obſerve the deviation of the line a a a from the paralleliſm of the perpendicular lines i i i and h h h.

Secondly, remark the angle which the line d d d forms with the line a a a, particularly with the lower ſection.

Thirdly, obſerve the characteriſtic triangle compoſed of the lines d d d, f f and h h; and pay particular attention to the length and the proportion of the two ſides of the right angle h—e, which determines the poſition of the forehead.

Fourthly, conſider the diſtance of the horizontal line e e e e from that which runs through the point of the noſe f f f f; and laſtly, the diſtance of this laſt line from that which paſſes through the middle point of the mouth g g g.

Analyze thus profiles which differ moſt from each other, and you will be aſtoniſhed to ſee to what a point of exactneſs Nature is always faithful, always true, and always regular.

It will be ſufficient to detach the irregular four ſided figure which fixes the extremities of the out-line from the root of the hair, in order to ſimplify the operation. Apply afterwards, ſuppoſing you however to be acquainted with the original of this profile, I ſay, apply this four-ſided figure to a profile of the ſame ſize, but of a character entirely oppoſite; and, on comparing the perpendicular line h h h with the ſame height of the hair of the forehead, you will find the moſt aſtoniſhing contrarieties and contraſts. Your aſtoniſhment will increaſe if you repeat this experiment on the profile of a known character, equidiſtant from the two preceding.

The experiment will be rendered ſtill more eaſy and more ſimple, if you confine it to the triangle which determines the height of the profiles (d d d, f f, h h). You will ſee, and with difficulty be perſuaded, how many things the difference alone of the three ſides of this triangle expreſs.

A A.

PORTRAIT OF JOHN CASPAR LAVATER.—*See the Plate.*

This is the ſame ſilhouette enlarged, and drawn with greater truth; and though, after all, it be not ſtrictly accurate, it is, however, more ſo than all the portraits which ever were, or ever will be, drawn of this face. The copy will never be either liable to be totally miſtaken, nor a perfect likeneſs.

I could ſay a great deal about it, ſuch as we ſee it here; but I prefer characteriſing the original by a few touches.

Of an organiſation infinitely delicate (variable and irritable to an exceſs), he compoſes a whole the moſt ſingular, and whoſe parts are ſtrangely contraſted. A child may lead him, and yet the united powers of a hundred thouſand men could not move him. He will grant all you wiſh to obtain of him, or he will grant nothing: for this reaſon, he is tenderly beloved by ſome, and mortally hated by others. With a character like his, he muſt neceſſarily paſs, ſometimes for the weakeſt of beings, ſometimes for a perſon of inflexible obſtinacy; and he is neither the one nor the other. Every thing wounds and irritates his extreme ſenſibility; the leaſt weight oppreſſes him, but his natural elaſticity prevents his being cruſhed by the greateſt. As an effect of this diſpoſition, he gives way the firſt moment to the moſt violent tranſports; and the moment after, at leaſt upon the moſt trifling reflection, he becomes calm and gentle. This ſame diſpoſition renders him patient and always contented; while it likewiſe puts him in a condition promptly to receive, and as promptly to give back ſtrong impreſſions. What he attempts to learn, he either learns at once, or he never will. He is fond of metaphyſical ſpeculations, and has not capacity ſufficient to comprehend the ſimpleſt piece of mechaniſm. His mind employs itſelf with abſtract and complex ideas; he rejects all that is obſcure or confuſed, and purſues ana-

lyſis

lyſis up to firſt principles. His memory is, at once, one of the happieſt, and one of the weakeſt. After thrice running over a diſcourſe of an hour long, which he himſelf has written or dictated, he ſhall be able to repeat it word for word with all the intereſt and warmth which the ſubject demands; and when he has finiſhed, you might venture to wager that he does not ſo much as remember the text. He is able to recite at great length; and of twenty proper names he is hardly capable of retaining a ſingle one. What he has once attentively made his own, will never more eſcape him. He has ſomething of a poetical talent. His imagination, it is ſaid, is wild and extravagant, prodigiouſly eccentric, and of conſequence greatly decried, and with an appearance of reaſon. It is true, that left to itſelf it would run into exceſs, and take too high a flight: but it is under the dominion of two ſevere guardians which never leave it for a moment, or which, at leaſt, never entirely loſe ſight of it; and theſe guardians are *good ſenſe* and an *honeſt heart*.

The man in queſtion paſſes for *crafty*, and he is only *inconſiderate*, becauſe he has his heart at his lips. He has been accuſed of a diſpoſition to intrigue; and he proteſts, that if ever he thought himſelf guilty of the ſmalleſt artifice, or of the leaſt ambiguity in his actions, he has always been the firſt to accuſe himſelf and to acknowledge his fault.

Very ſeldom will you ſee ſo much activity united to ſo much tranquillity, ſo much natural vivacity to ſo much moderation. It is abſolutely impoſſible to prevent his purſuing and carrying through an enterprize in which he has ſeriouſly engaged; but, on the other hand, he blindly ſubmits to the determinations of Providence, and regards every thing that comes to paſs as an effect of the divine will. He is incapable of committing an act of injuſtice, or of perſiſting in error; never will he be guilty of premeditated offence, nor of proſecuting ſentiments of revenge. He is timid to exceſs, and poſſeſſes a courage that riſes to intrepidity. If, unfortunately, he has committed a fault, either from imprudence or credulity, he will frankly confeſs it, even in public. Credulity has ever been his great failing—a failing of which it is impoſſible to cure him. Let twenty perſons deceive him one after another, he will not, however, believe the twenty-firſt *capable* of deceiving him;

him; but the man who has once impoſed on him, loſes credit with him for ever. The impreſſions he has received are not to be effaced. In his youth his want of eloquence was almoſt proverbial, and now he is followed as an orator.

Again I repeat it, what he does not catch immediately, he never will underſtand by dint of ſtudy. Nothing he poſſeſſes is *acquired*; every thing is, in ſome ſenſe, *given* him. Every thing with him is *intuition*, and what has taken poſſeſſion of his mind, never leaves him more: in all points of view he examines every object; weighs it, lays it up, and identifies it with himſelf. He rejects every idea which he cannot harmonize with thoſe he has already received. The eternal bleſſedneſs of the righteous, and the ſlighteſt ſhade of a ſilhouette, walk hand in hand in his ſoul. He refers all to one and the ſame end, and finds that great end every where. He is ſolid, with a decided diſpoſition to levity: with his religious ſentiments he blends a gentle melancholy. His extreme ſenſibility diſcompoſes not his natural ſerenity; and his good-humour rarely leaves him half a day together. He loves, without ever having been in love; he has never hitherto loſt a ſingle friend. His fundamental character continually brings him back to the grand precepts he has laid down as the rule of his own conduct, and of which he has formed to himſelf the following code;

'Be that which thou art. Let nothing be great, or little in 'thine eyes. Be faithful in the ſmalleſt things. Fix thy atten-'tion on what thou art doing, as if that were the only thing thou 'hadſt to do. He who has acted well at the moment, has per-'formed a good action for all eternity. Simplify objects, whe-'ther in acting, or in enjoying, or even in ſuffering. Confine 'thy attention to the preſent moment, to that which is neareſt and 'moſt preſſing. Acknowledge the wiſe Creator in all things, in 'the ſtarry heavens, as in a grain of ſand. Render to every one 'his due. Give thy heart to him who governs all. Be 'juſt and exact in the minuteſt details. Live in hope. Learn to 'wait with patience. Learn to enjoy every thing, and to forego 'every thing.'

I ſhall

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I ſhall now pronounce judgment on the ſilhouette, from itſelf, and as if I knew nothing of the original.

A poetic character, much ſentiment, and ſtill more ſenſibility, good-nature carried even to imprudence.—Theſe are what can hardly be refuſed to this profile.

The poetic expreſſion, or, in other words, a fertile imagination, joined to a quick and delicate feeling, is to be found particularly in the contour and poſition of the forehead, and more particularly ſtill in the almoſt imperceptible arch of that ferret noſe.

By contours gently rounded, the good-nature is depicted in every part of the face, without any thing acutely angular. The ſame character appears ſtill more diſtinctly in that advancing lip—a trait common to all young children.

The long interval between the noſe and the mouth is the indication of want of prudence, and of precipitation.

The inferior contour, from the under lip to the extremity of the chin, point out the man of application, and the friend of order.

This part of the drawing is not perfectly accurate; for the under lip is too ſtrongly marked, and the hollow above the chin ought to retire ſomething more, though very little: but ſuch as we ſee them here, theſe traits announce in the original a fixed character, a correctneſs of intellect, which neglects not the moſt trifling details; though, on the other hand, the expreſſion which they produce is weakened, nay totally enervated, by the lengthening of this whole ſection of the face, and of that which is adjoining to the noſe.

The whole face expreſſes a happy ſelf-dereliction: he ſkims along without effort: he breathes at his eaſe: he has a jocund air:

he

he is on the watch. But I acknowledge that it would be a matter of infinite difficulty to collect theſe different characters into one ſingle definition.

Without knowing the original, and to form a judgment of the ſilhouette from the total abſence of ſtrait lines and acute angles, and from the lengthened traits of the middle part of the face, I would affirm, with perfect conviction of being right, 'That I perceive in it great ſtrength of imagination; feeling rapid and lively, but which preſerves not the firſt impreſſions for any conſiderable length of time; a clear underſtanding, engaged in the purſuit of knowledge, and attached to analyſis rather than to profound reſearch; more judgment than reaſon; great calmneſs, with much activity, and facility in proportion. This man, I would farther obſerve, is not formed for the profeſſion of arms, nor for the labours of the cabinet. A mere nothing oppreſſes him. Leave him to act with perfect freedom; he is already but too heavily loaded. His imagination and his ſenſibility transform a grain of ſand into a mountain; but thanks to his natural elaſticity, he is frequently not more oppreſſed by the weight of a mountain than of a grain of ſand.'

B B.

When the features are in the leaſt relaxed by Nature, art uſually preſents them much more relaxed in her imitations; in like manner alſo, what Nature has compreſſed, Art compreſſes ſtill more. Art almoſt always adds or retrenches; very rarely does ſhe obſerve the dimenſions and proportions which Nature has preſcribed.

The oppoſite print is a proof of this. It preſents the image of the perſon whoſe character I have juſt traced, and whoſe ſilhouette has now paſſed under review. You have already gueſſed the truth; it is the Author of this Work.

The

The ſketch of his character, drawn by himſelf, is nearly in the condition of his portrait: it has its merits and defects; I mean they are both exact in ſeveral reſpects, and in others far from being ſo. Indeed the original is eaſily diſtinguiſhable, but the reſemblance is by no means perfect. The portrait is drawn more than in profile: it preſents the face turned a little outward, and conſequently admits not of an exact compariſon with the ſilhouette.

It announces more wiſdom and penetration. Why? Becauſe the angle below the noſe is more obtuſe. On the other hand, you find in this deſign much leſs poetic expreſſion, becauſe the under part of the face projects not ſo much as in the ſilhouette.

Here the whole expreſſes rather the tranquillity of the mind, than its activity. The noſtril denotes ſenſibility and moderate deſires. The jaw gives not the vivacity of the character with ſufficient force. Gentle and tender affection is depicted in the eye and mouth.

C C.

SAME PORTRAIT, VARIED.—*See the Plate.*

This is the ſame portrait preſenting three fourths of the face; its identity is diſcernible in each trait ſeparately, but ſcarcely ſo in the whole taken together.

The immoderate length of the under part deſtroys all the proportions. The principal form is quite deranged. The upper part of the head, and particularly the right ſide of the forehead, is not in harmony with the poſition of the noſe; the eyes are not enough fore-ſhortened. That excepted, this attitude and this manner of drawing would be infinitely characteriſtic for phyſiognomy.

The nose is more masculine, but it has less delicacy. The mouth has more precision: you observe in it a great expression of goodness, but it is too childish. The bone of the eye is better marked here, while the surface of the forehead is defective in point of truth. Every thing in this face is violently strained. The eye is rather haggard, than the attentive eye of an observer: with such a look, one has rather the air of pursuing visions, than of searching after realities.

Though this print, in other respects, announces in the original less spirit than the preceding; though you perceive in it a tint of coldness, and even insipidity, it promises nevertheless a character gentle and peaceful, who wishes no ill to any one, who is subject neither to caprice nor violent transport—in short, a character rather formed for receiving than for giving impulse.

However, this portrait, in general, has not the same manners, the same taste, nor the same originality with the first.

To portrait painters this comparison may serve as a useful lesson; as they, for the most part, endeavour to give every feature apart with strict fidelity, without greatly troubling themselves about the effect which the whole is to produce.

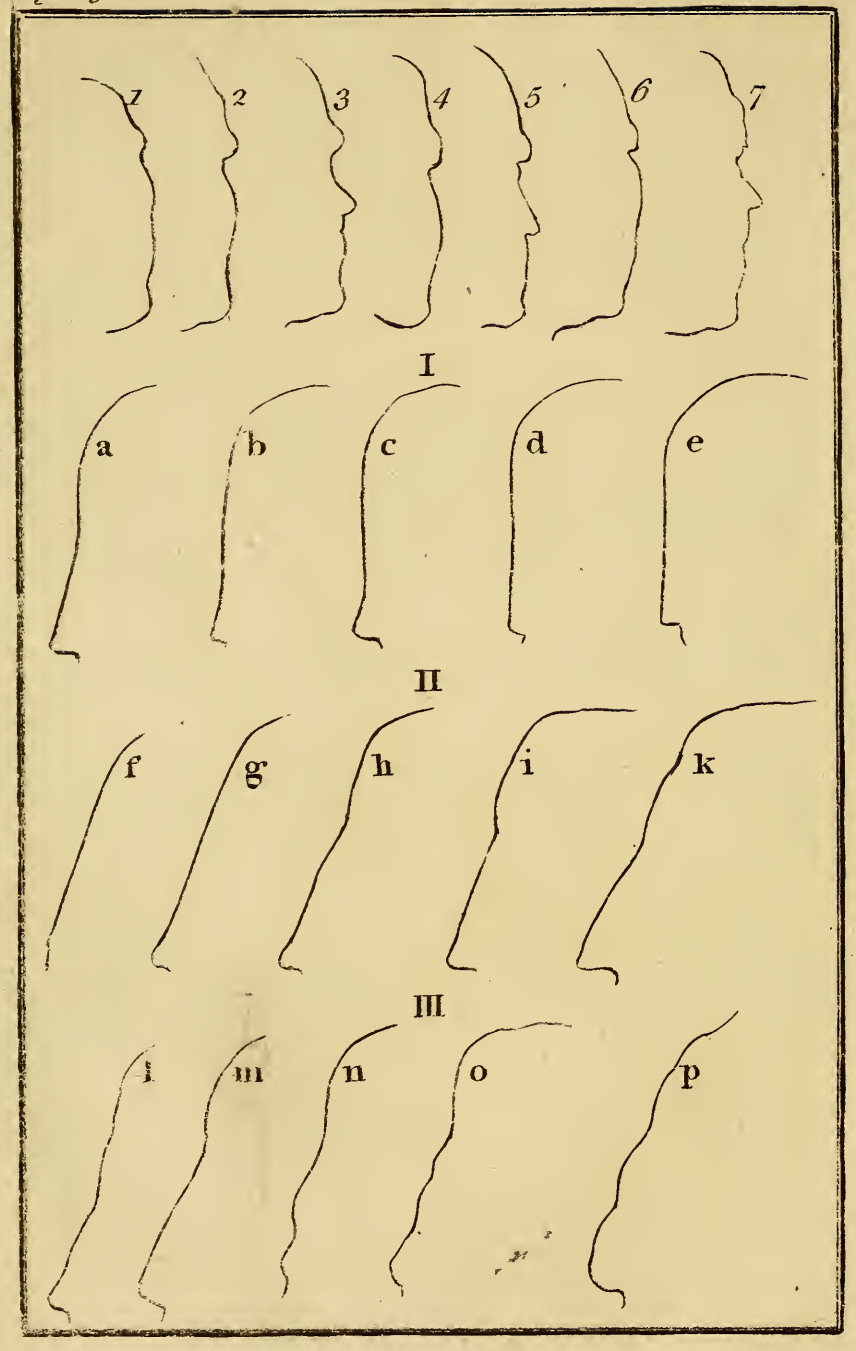
Such painters may be compared to those authors who, in order to delineate a moral character, copy some traits of it with much correctness, and afterwards compose a whole in which it is impossible to discover the original.

I shall shortly resume this subject, and treat it in detail, in the Lectures on Portraits.

D D.

PROFILE OF HOMER.—*See the Plate.*

This profile, whether it be authentic or not, is, nevertheless, most powerfully significant: it proclaims a creative mind, fertile in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in invention, and filled with the noble images which it ſcatters abroad with ſuch unbounded profuſion.

This may be diſcovered in the contour of the noſe, and in the upper lip, ſuſpended over the lower, without touching it. Nothing can be more characteriſtic, more deciſive, than the whole of this upper lip: it indicates intenſe application and exquiſite taſte.

The cavity between the noſe and the forehead contains as much poetic expreſſion as the arch of that noſe, which ſeems formed for delicate ſenſations.

The forehead is a treaſure of obſervations and experiments; and, laſtly, the chin projecting thus, ſeems to affix the ſeal to the totality of the character.

E E.

CONTOURS OF FACES IN VARIOUS POSITIONS.—*See the Plate.*

A ſimple fragment of outline, the bare delineation of the face turned a little aſide, explains at once a multitude of particulars.

It would afford me much pleaſure to elucidate this new aſſertion, and to ſupport it by incontrovertible proofs, if I had not partly done this by the multitude of examples already produced, and if the copiouſneſs of the ſubjects which remain to be treated, permitted me to enlarge on this particular.

The arch of the forehead, the contour of the bone of the eye, and its tranſition to the cheek bone, are all of them traits whoſe truth is obvious.

The fragments of fig. 1, 2, 3, preſent contours of the face turned leſs or more aſide. All the three belong to the ſame head;

and it is the head of a man of genius, who acts not always with the moderation of the sage.

The contours of fig. 4 and 5, have been detached from the profile of a very sensible young man, who possesses great talents for drawing, and that happy correctness of eye, which is so necessary to success in works of art.

The contours of fig. 6 and 7, are those of another young man of great ability, of great application to the study of his art, and very correct in his designs.

LECTURE

LECTURE XX.

ON THE CONTOURS OF THE FOREHEAD.

THE oppoſite Plates are deſigned to demonſtrate the importance of the form of the ſcull and forehead, and, conſequently, of the exterior contours of the profile, conſidered in themſelves.

A.

FIFTEEN OUTLINES OF FOREHEADS.—*See the Plates.*

Almoſt all theſe foreheads are irregular.

PLATE I.

The firſt five on Plate I. are leſs ſo than the others, becauſe they are at the ſame time the moſt ſimple of all. They may be placed in the number of perpendicular foreheads, though they all deviate ſomewhat from a regular plumb-line. Nature rejects continued perpendiculars. Never does ſhe ſubject an entire body to them; and

and this line, which is no where found fixed, has been reſerved only to mark the fall of it. The contour e therefore is the moſt extraordinary, as being the moſt perpendicular, and yet you diſcover in it ſeveral deviations.

Were it poſſible there ſhould exiſt a contour of the forehead perfectly perpendicular and drawn by rule, I am convinced, that, with ſuch a forehead, a man would be incapable of forming a ſingle reaſonable idea.

All the five foreheads of Plate I. belong to the ſame claſs. One would be tempted to denominate them *ſcrutinizing foreheads*; at leaſt, there can be nothing more *anti-poetic*. Their pace is calm and ſlow, grave and ſure: they turn aſide neither to the right hand nor to the left; every thing belonging to the province of imagination is foreign to them; they do all according to weight and meaſure; they reduce all to rule and compaſs. b is the weakeſt, e the moſt thoughtful.

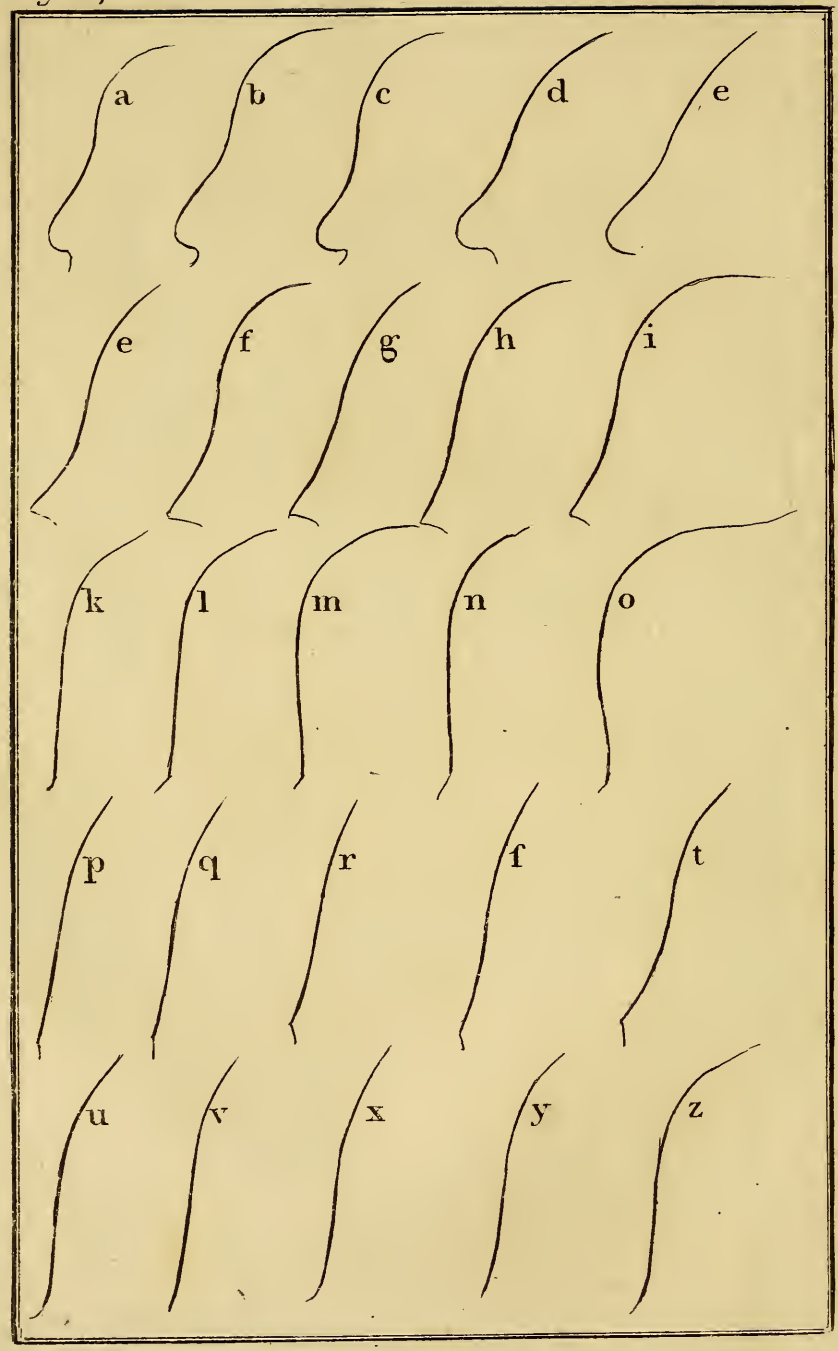
PLATE II.

The ſlope of theſe conſtitutes their irregularity. They poſſeſs an imagination ardent, violent, impetuous; and, excepting i, they announce ſo many capricious fools, given to a thouſand abſurdities. k, will ſingularize himſelf ſtill more than the reſt.

PLATE III.

Here are ſome which compoſe a medley of every kind of irregularity. Throughout life, and in ſpite of every exertion, ſuch men will never produce any thing but extravagance and folly.

All the foreheads of this plate in general bear the impreſs of caprice in their exceſſive height; and this defect would be ſufficient to render them irregular.



B

B.

TWENTY-FIVE OUTLINES OF FOREHEADS.—*See the Plates.*

Not one among theſe twenty-five contours of foreheads is entirely regular. a is more ſo than the others, and would be altogether ſo, if the lower protuberance roſe a little higher, and thereby the concavity in the middle were rendered not quite ſo long. Nevertheleſs, it is poſſible, that this may be the forehead of a very honeſt man, and a valuable member of ſociety; but with reſpect to the reſt, they have either no exiſtence in Nature, or they ſuppoſe brainleſs heads, or, laſtly, they are decided fools and idiots.

The deſigns to which I refer are poſitive to the laſt degree.

Let any perſon take the trouble to trace accurately human foreheads from the ſhade, to reduce them to the ſame ſize, and compare them with theſe. After having made this experiment, let the reader produce me a ſingle forehead like one of theſe, that belongs to a wiſe, reaſonable, and judicious man, and I will acknowledge that I have miſled him.

The foreheads a—e are not yet totally deſperate; but the want of proportion between the frontal ſinus and the middle and upper part, will for ever prevent theſe heads from becoming entirely ſenſible. b and c eſpecially will be leſs ſo than the others.

In the ſecond row e—i I ſee fools only, and they are ſo, becauſe the frontal ſinus terminates in a point. Were it not for this point, g, h, i, might poſſibly have ſenſe to a certain degree.

The character of ſtupidity, in the ſubjects of the three following rows, proceeds from this, that the line which extends to the end of the noſe admits, in no ſenſe, of a regular progreſſion.

In

In all the foreheads of the fourth and fifth rows, this defect is particularly ſtriking.

Nature forms neither contours nor lines whoſe progreſſion is not poſſible, coherent, natural, and homogeneous.

LECTURE

LECTURE XXI.

OF THE ART OF PORTRAIT PAINTING.

PORTRAIT painting is the moſt natural, the moſt noble, and the moſt uſeful of all the arts. At the ſame time, it is the moſt difficult; notwithſtanding it may appear eaſy, I ſay, it is difficult, and ſo it ought to be.

Love was the inventor of this heavenly art. Without love it is reduced to nothing; and yet, where are the lovers who ſtudy it?

The greateſt part of our work, and of the ſcience which it teaches, being founded on this art, it is proper to ſay a few words reſpecting it, as I proceed.

This, however, can only be in a curſory manner; for this ſubject, treated at full length, would alone furniſh a very voluminous work, equally new and intereſting. Such a work, for the honour of humanity and the art, will, I hope, one day make its appearance. But it is not from a Painter I expect it, let his ability be ever ſo great; it belongs to the Phyſionomiſt to engage in this under-

taking; but he muſt be a judicious phyſionomiſt, a man of taſte, and an obſerver, and, together with this, the friend and confident of a great portrait-painter.

Sulzer, that philoſopher whoſe taſte is ſo exquiſite, who conſidered the art of portrait-painting as nearly connected with the intereſt of humanity—Sulzer, in his 'Theory of the Fine Arts,' has furniſhed us with many excellent remarks on this head under the word PORTRAIT; but the extent of it permitted him not to exhauſt a ſubject ſo copious in the ſeparate article of a Dictionary.

On this art, let any perſon take the trouble to meditate ſeriouſly, and he will diſcover that it is ſufficient to employ all the faculties intuitive and active of the human mind. Never can it be thoroughly inveſtigated: it is impoſſible to carry it to the utmoſt degree of perfection.

I ſhall endeavour to point out ſome of the principal difficulties which preſent themſelves in this branch of painting, and ſhall diſtinguiſh thoſe which may be ſurmounted, from ſuch as appear to me inſurmountable. It is of importance to the artiſt and the obſerver to be perfectly acquainted with both.

What is the Art of Portrait Painting?—It is the repreſentation of a real individual, or of a part of his body only; it is the reproduction of our image; it is the art of preſenting, on the firſt glance of the eye, the form of man, by traits, which it would be impoſſible to convey by words.

Goethius has ſomewhere declared, 'That the preſence of man, 'that his face, his phyſionomy, is the beſt text of all that can be 'ſaid about him.' If you allow this to be true, and nothing, I think, can be more certain, of what high importance muſt be the art of portrait painting?

'Of all the objects of human knowledge,' obſerves Mr. Sulzer, 'is there one more intereſting, than the ſoul endowed with 'thought and ſentiment? It is likewiſe beyond a doubt, then, that 'the

'the form of man, without taking into the account the marvelouſ-
'neſs of its conſtruction, is the moſt intereſting of all viſible
'objects.'

Were the portrait-painter ſenſible of this truth; did he feel its importance; were it ſo familiar to his mind, that he had no need of effort to give it a full impreſſion; were he filled with reſpect for the maſter-piece of the ſovereign artiſt; were this ſentiment as natural to him as that of his own exiſtence; how great and noble would he think his art! The human face would be to him as ſacred as the text of the ſacred writings ought to be to the tranſlator. He would be anxiouſly careful not to alter the work of God, as ſo many unfaithful interpreters have altered his word.

'Our indignation is juſtly excited againſt the bungling tranſ-
lator who diſfigures an excellent original, and who fails to con-
vey the ſpirit of his author. With reſpect to the art of which
we are ſpeaking, the ſame thing holds good. The ſoul is painted
on the face; it muſt be perceived, in order to be tranſmitted to the
canvas: and he, who is incapable of catching this expreſſion, never
will become a portrait painter.

'Every well painted portrait is an intereſting picture, becauſe it
'brings us acquainted with the ſoul and character of a particular
'individual. In it we ſee him think, feel, reaſon. We diſcern
'in it the peculiar character of his propenſities, of his affections,
'of his paſſions; in ſhort, the good and the bad qualities of his
'heart and mind. In this reſpect, indeed, the portrait is even ſtill
'more expreſſive than Nature, in which nothing is permanent,
'where every thing is only a rapid ſucceſſion of movements infi-
'nitely varied; rarely does Nature preſent the human face in a
'light ſo advantageous as a ſkilful painter can procure for it.'

Were it poſſible to fix in Nature every momentaneous action, if there exiſted in it points of reſt, it would be undoubtedly eaſier to obſerve after Nature, than after the Portrait. But as the caſe ſuppoſed cannot poſſibly exiſt, men being too much inclined to withdraw from the critical eye of the obſerver, it appears to me evident,

that an excellent portrait is in effect (in order to arrive at the knowledge of mankind) of greater uſe than Nature, who only ſhews herſelf at intervals.

'In order to aſſign to this art the diſtinguiſhed rank which it 'ought to occupy in painting, nothing further need be ſaid. Its 'place is immediately by the ſide of hiſtory: and even this laſt 'borrows from her ſiſter part of her luſtre; for *expreſſion*, which 'is the ſoul of hiſtory painting, will be ſo much the more natural 'and energetic, as the painter has paid more attention to beſtow on 'his characters phyſionomies borrowed from real life. A collec-'tion of good portraits then, is a noble reſource for the hiſtory-'painter, as it facilitates to him the ſtudy of expreſſion'

Where is the hiſtory-painter who knows how to repreſent real characters, who knows to give illuſion to his art? It is uſually but too viſible that he has been copying copies; and even ſuppoſing his works to be the fruit of his imagination, we find in them, after all, only *portraits in faſhion*, frequently choſen from among our contemporaries, or, at moſt, our progenitors.

This being laid down, let us now examine ſome of the difficulties which the portrait-painter may flatter himſelf with the hope of conquering, in the exerciſe of his art.

Perhaps the frankneſs with which I ſhall explain my ideas may give offence: I hope not; for, I am ſure, it is not my wiſh to give the ſmalleſt umbrage. I only wiſh to inſtruct, and to lend ſome aſſiſtance to an art, which is the imitation of the works of the all-wiſe Creator. It is my ardent wiſh to contribute to its progreſs; and, pray, can I do this without boldly pointing out its imperfections and faults?

Moſt portrait-painters are deficient in the philoſophical ſtudy of man; that is, an exact, preciſe, and, at the ſame time, general knowledge of his being. This is alſo the great fault which offends me in almoſt all their works.

Let

Let a painter of inſects have acquired all poſſible ſkill in the art of deſign, he will, nevertheleſs, paint inſects very indifferently, unleſs he have a thorough knowledge of their ſtructure and their qualities, in the combined whole, and the parts in detail.

Alſo, in like manner, the portrait-painter may be an excellent copier (a degree of talent, however, more uncommon than the beſt connoiſſeurs in the art of deſign ſometimes imagine), he will, notwithſtanding, produce bad portraits, unleſs he has ſtudied with the greateſt attention the ſtructure, the proportion, the connexion, the play of all the groſs and delicate parts of the human body, as far as they have a decided influence on the exterior; unleſs he has a profound knowledge of the organiſation of every ſeparate member of the body, and of every part of the face. I conſider this accurate and extenſive knowledge as abſolutely neceſſary to the portrait painter; and yet, I am conſtrained to declare, that hitherto I have not met with a ſingle one poſſeſſed of it.

Notwithſtanding all I have advanced on this ſubject, I confeſs myſelf very far from poſſeſſing a complete theory of the more ſubtle, the ſpecific traits of each ſenſe, of each member, and of each part of the face. This theory ſo eſſential, ſo indiſpenſable, I daily perceive, is univerſally neglected or unknown; and, what is ſtill more aggravating, it is rejected by the moſt eminent painters.

In a great number of perſons accidentally aſſembled, take thoſe who have the leaſt reſemblance; ſeparately examine them; and you will ſee, for inſtance, that, independent of differences the moſt clearly marked, every ear, every mouth, has flexions, angles and traits, which are common to all individuals, or at leaſt to the greater part. Theſe traits will be ſometimes ſtronger or weaker, more acute or more obtuſe; but you will find them in every man who is not a monſter, or, at leaſt, whoſe conformation in that particular trait is not faulty.

To what purpoſe then the knowledge of the greater proportions of the body and of the face! a knowledge which, after all, has not

not been profoundly inveſtigated, and which moſt aſſuredly very much needs to be rectified. (A painter, who is a phyſiognomiſt, will one day confirm this deciſion: mean-while I ſubſcribe it at my own riſk.) I ſay, what purpoſe is ſerved by the knowledge of the greater proportions, if we neglect to ſtudy the ſubtile and delicate traits, which are quite as true, univerſal, preciſe and ſignificant? It ſerves no purpoſe whatever; and, in this reſpect, the progreſs made is ſo trifling, that I defy the ableſt painter, after having drawn a thouſand portraits, to give us only a tolerably exact theory of the mouth. I do not ſpeak of the interior ſtructure of the mouth, but merely of its form, as far as it relates to the art, as far as the painter might, and ought to have ſtudied it, without exacting of him an anatomical knowledge of the interior parts.

Unhappily the ſame obſervation applies to every ſcience, to every art, from theology down to the ſimpleſt mechanic employment. The ancient track is ſervilely purſued; we do nothing but repeat and imitate; ſeldom or never do we penetrate to the ſource, thence to ſet out afreſh, without paying any regard to received prejudices. Thus we perpetually fall back into the ſame miſtakes, and never get diſentangled from the trammels of our own weaving.

Run over whole volumes of the beſt portraits, executed by the greateſt maſters, and examine the mouth only (I have done it, and therefore I ſpeak with perfect knowledge of the caſe); but firſt ſtudy the *general traits* of that part, in the new born infant, in the youth, in the man, in the aged perſon; when you have found theſe traits, compare them with the works of art, and you will be obliged to acknowledge that moſt painters, I had almoſt ſaid all of them, are deficient in knowledge with reſpect to the *general theory of the mouth*. Seldom do they hit this general character; or if they do, it is by chance. Every thing, however, depends upon it. Is detail, are characteriſtic traits, any thing elſe than ſo many ſhades of the general expreſſion? The eyes, the eye brows, the noſe, and all the other parts of the face, meet with no better treatment than the mouth; in all of them the ſame faults occur. However, as the parts of the face have a relation to one another; and as this relation is general, notwithſtanding all the diverſity of faces, in like manner alſo there is a relation between the ſmalleſt traits of every

ſeparate

ſeparate part of the face. The relation of theſe ſeparate parts is infinitely varied; and the ſhades of the particular traits of each part are altogether as various, notwithſtanding their general reſemblance.

Without an exact knowledge of the relation which is ever to be found between the parts of the face, between the eyes and mouth for inſtance, it will be by mere chance, and a very great chance indeed, if the painter ſucceed in marking theſe relations in his compoſitions.

It will be merely by chance, the greateſt chance, if a ſingle one of theſe laſt is well deſigned, without an exact knowledge of the integral parts, which conſtitute the principal diviſions of the face.

Theſe reflections ſhould engage the artiſt carefully to ſtudy Nature, if he means to reach excellency in his art.

I would, however, by no means adviſe him to neglect the works of great maſters: they undoubtedly merit his regard; but no conſideration of them, no diffidence of opinion reſpecting his own ability, ſhould prevent his ſeeing for himſelf, and keep him from obſerving Nature in great and in little, as if no one had ſtudied her before him, or were to do it after him.

Young artiſt, without this attention, your glory will blaze and diſappear like a meteor, and your reputation ſpring only from the ignorance of the age in which you live.

Moſt portrait-painters, even thoſe of the greateſt ability, as well as moſt phyſiognomiſts, imagine they have performed wonders when they expreſs the character of the paſſions, in the moveable and muſcular parts of the face. They pay no attention, they ridicule you, if you tell them that the ſolid parts, independent of the motion of the fleſhy, are the real baſis of drawing and painting. In vain do you adduce proofs of it; in vain do you laviſh good advice upon them; for, after all, they will purſue their own track, and that with an obſtinacy that would weary out the patience of angels.

Till

Till judicious meaſures are taken to carry to perfection the art of portrait-painting; till the principles of it are fixed by a phyſiognomical ſociety, or an academy of painters who are really phyſiognomiſts, we muſt advance with the pace of a tortoiſe in the career of that ſcience of which I am treating, whereas it were eaſy to proceed in it with the ſpeed of a giant. One of the principal obſtacles oppoſed to the progreſs of this ſcience, is the aſtoniſhing ſtate of imperfection in which the art of portrait-painting ſtill continues.

Sometimes the eye or the hand of the painter is in fault; ſometimes it lies with the perſon who ſits to him; and ſometimes both are to blame. The former ſees not that which is, or is incapable of drawing what he ſees; the latter is perpetually changing his ſituation. But ſuppoſing the object perfectly immoveable; ſuppoſing even that the attentive eye and dexterous hand of the painter left us nothing to wiſh, another, and an inſurmountable difficulty, ſtill preſents itſelf—it is the following: That every attitude, every momentaneous ſituation of the body, is forced and ceaſes to be natural, when it is continued for any time together.

What I have juſt advanced is nothing compared to the important obſervations which ſtill remain. This field, as far as I know, has never hitherto been cleared for cultivation. Sulzer himſelf has only thrown a glance on it as he paſſed by, and the form of his work hardly permitted him to do more. The largeſt volume would perhaps be inſufficient for the full diſcuſſion of a ſubject ſo copious. It would be neceſſary to take a review of the moſt celebrated portrait-painters, and to form a judgment of their works; it would be neceſſary to lay down the principles of the art. Laſtly, the young artiſt has need of preciſe rules, conſidering the infinite variety of faces, and at the ſame time their aſtoniſhing uniformity; and it would be neceſſary to aſcertain theſe rules.

ADDI-

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It is impoſſible it ſhould be entirely accurate, even ſuppoſing it to have a certain degree of reſemblance. The form of the face is wholly deſtitute of proportion. The upper and middle parts are lengthened too much; the under is too ſhort. That ſtrongly marked noſe is not in harmony with the delicacy and ſoftneſs of the mouth and chin. The relation, which ſhould have appeared, of the forehead to the noſe, has not been preſerved; the moſt diſguſting diſproportions every where preſent themſelves, even in the very outlines. Theſe eye-brows, theſe eyes piercing and full of fire, demanded a forehead drawn with more preciſion, contours ſofter and more undulatory. The whole of this part has been ſhamefully neglected.

Notwithſtanding the faults which diſfigure this head, we ſtill diſcover in it the character of a great genius, the man of taſte who thinks ingeniouſly, who has cultivated his mind, and enriched it with uſeful knowledge. On the other hand, you are tempted, without the imputation of being too ſevere, to aſcribe to this phyſionomy a degree of caprice, of impetuoſity, of coldneſs, and perhaps of hardneſs of heart.

I have already given it as my opinion, that warmth and indifference are by no means incompatible in the ſame character; if ever this mixture was ſtrikingly apparent, it is in this face.

B.

MENGS.—*See the Plate.*

Mengs, painted by himſelf, and engraved after a very exact drawing by Seidelmann. This manner is rather that of a painter than of a phyſionomiſt.

The ſlanting of the mouth cannot poſſibly be correct. This excepted, the combination of the form and features produces a juſt harmony,

LECTURE XXII.

PORTRAITS.

IN order to facilitate the obſervations of the phyſionomiſt, it was of importance for me to know in what attitudes, and in what points of light it is neceſſary to exhibit a portrait.

The following are the attempts which I have collected in this way, and which, by their diverſity, may aſſiſt in deciding the queſtion.

The reader, in walking over this long gallery, will, I flatter myſelf, accompany me with infinite pleaſure and attention.

A.

WINKELMANN.—*See the Plate.*

I ſhall begin with Winkelmann; or, in other words, with the image intended to repreſent him.

It

D C

harmony, and characterizes a thinker endowed with taſte and wiſdom, a lover of the beautiful, accurate without pedantry, eaſy without carrying liberty to exceſs.

The forehead covers great ſtores of knowledge, collected and cultivated with much attention: it is a luminous dome, where every thing gives a diſtinct and melodious ſound. The eye ſhines with a brightneſs uniformly the ſame: it emits not a ſparkling but a ſteady fire; the look is rather accurate than penetrating. That plump and open noſe announces exquiſite taſte, and ſeems formed to reliſh beauties which ſtrike the ſenſes; but the mouth, were it drawn even with more preciſion and truth, would always preſerve a ſlight tint of auſterity and indifference.

The whole face taken together, and in particular the eye-brows, bear the impreſs of greatneſs and dignity.

All theſe expreſſions, at leaſt I think ſo, are given in a very ſuperior manner in a buſt of Mengs, which is at Carlſruh in the poſſeſſion of Mr. D'Edelſheim, his friend, and a ſincere promoter of the fine arts.

The buſt is of a character ſtill more ſerious than the portrait which I am examining: it anſwers perfectly to the preciſion and freedom which diſtinguiſh all the works of Mengs, and eſpecially thoſe of the drawings which I have ſeen in the collection of Mr. D'Edelſheim.

The painter has been very lucky in his choice of the attitude—for faces of this ſort, it is one of the happieſt.

C.

PORTRAIT. C.—*See the Plate.*

I ſhould be tempted to ſay, that the upper part of this face is Engliſh, and the under German; it is drawn in the attitude and the light which ſuit faces of this kind.

It

It will never be affirmed that this head is ordinary, or has the character of mediocrity, were there nothing elſe on which to found a judgment, but the form of the forehead. The eye, particularly the left, promiſes a great man. The original of this portrait perhaps is one—of this, however, I am ignorant, having no acquaintance with him.

The noſe inclining to the ſenſual, and the under part of the face which is ſtill more ſo, not to ſay abſolutely groſs, weaken, in ſome meaſure, the poſitive faculties of the character, but deſtroy not the deciſion which I have pronounced. It is confirmed, on the other hand, by the mouth, and in particular by the line which divides it, which announces reflection, experience, and taſte.

'This ſort of phyſionomy ſuppoſes a man who expreſſes himſelf conciſely, and in a decided tone; but what he ſays will contain as much ſenſe as truth. At once he will catch the right view of the ſubject under diſcuſſion; and, without ſpending time in idle preambles, will explain it with preciſion, carefully avoiding every ſpecies of digreſſion and pedantry. In him precipitancy is the effect of vivacity, perhaps even of obſtinacy; but never of weakneſs. Inclined to indolence, he ſurmounts it by his natural energy. When obliged to bend, he ſoon recovers his erect poſition.

D.

C. A. D. R. D. S. WR.—*See the Plate.*

Oppoſite is a face really great, and placed in the moſt favourable point of view.

Drawings ſuch as this, from their truth and preciſion, approach ſomewhat to harſhneſs: but this very circumſtance renders them fitter ſubjects of phyſiognomical obſervation.

Separately

Separately, examine the eye and the eye-brow, or that nose in which and light shade are so happily disposed, and every one of these parts will become singly the distinctive sign of a judgment that rises almost to intuition, of a tact the most acute, and a taste the most refined, capable of deriving exquisite delight from the charms of poetry.

That forehead, that luminous eye, and the contour of that nose, indicate a spirit of order, the declared enemy of every species of confusion.

These upper parts of the face are not in perfect harmony with the under, which is drawn with less exactness and delicacy. Observe, however, that this last part being softer and more susceptible of motion, is seldom delineated with sufficient accuracy. It is most exposed likewise to the ravages of sense and passion: consequently it is more liable to change and degradation than the other; it ought to be considered not so much the stem of the summit of the head, as a branch proceeding from it.

Let us now return to the portrait: I think I perceive something of ill humour on the lip, which, in its relation to the nose, announces in other respects a concentrated force, much firmness, and great richness of imagination.

This is one of the faces whose superior merit will be a thousand times better perceived by the physionomist than by the man of the world.

From the arch of the crown of the head to the under part of the neck, without the least exception, I have never met with a single being who has so much flattered my physiognomical sentiment, and who is more capable of confounding the superficial observer.

Beyond the slightest apprehension of being mistaken, I am perfectly certain of the fact, when I advance, 'That a judgment 'sound and clear, that a poetical sentiment the most exquisite, 'that the dignified courage and energy which constitute the hero, 'unite in this character, and are painted in this profile.'

SILHOUETTE OF THE SAME PERSON.—*See the Plate.*

Oppoſite I ſubjoin an exact ſilhouette of the ſame perſon, which will confirm the deciſion I have pronounced, and rectify the defects of the portrait.

The forehead, the mouth, and the chin, have evidently gained in this ſimple drawing traced after the ſhade. We are again led by it to this concluſion, that art is totally incapable of ſeizing every tint of Nature, who is ever faithful to herſelf. It affords an opportunity of inculcating, once more, on all painters, deſigners, artiſts, obſervers, and phyſionomiſts, a truth which cannot be too often repeated—'An almoſt nothing will mar every thing.'

E.

C. A. de S. Wr.—*See the Plate.*

The ſame perſon painted in front. 'It ſeems,' ſaid a man of great judgment, 'as if a ſtranger mind had taken this form of 'face, which is incapable of expreſſing its energies.'

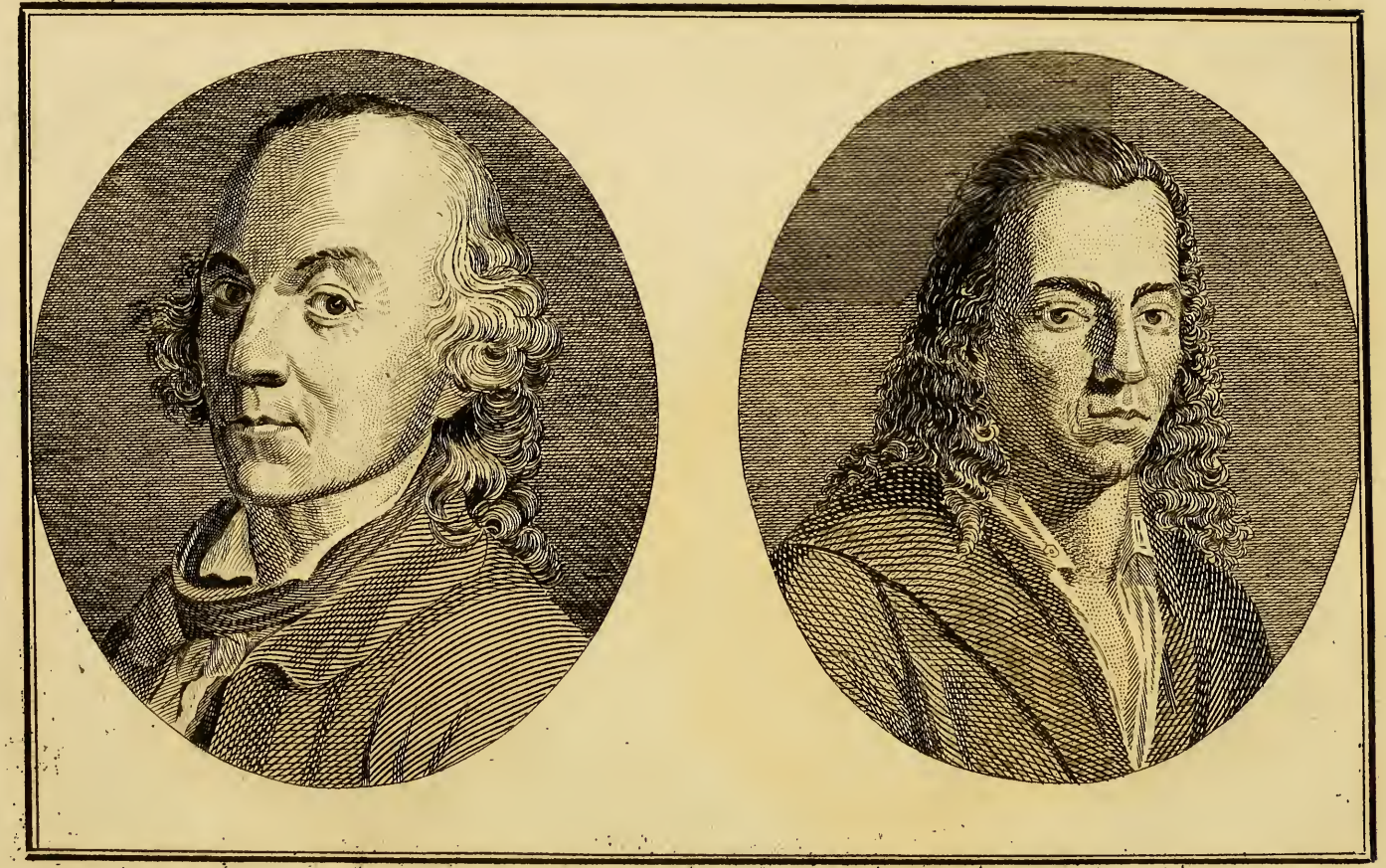
This portrait, in effect, is diſtinguiſhable; there is, nevertheleſs, in it a foreign air which injures its character.

This forehead is not near ſo ſignificant as the preceding, in the eyes of the phyſionomiſt.

In truth, that intelligent look announces a man above the ordinary level, but the noſe has loſt too much expreſſion. Can any one diſcern in it the ſame penetration, and that rapid ſentiment of the good, the beautiful, and the agreeable?

The

E



F G

The under part of the face is weak and childiſh; it wholly belies the character of the original; it forms a contraſt with the eye, the eye-brow, and the forehead, (however much weakened theſe traits may be in this portrait) from want of correctneſs in the drawing: a new proof that a portrait well executed, and even like to a certain degree, may nevertheleſs do great injuſtice to the original.

In a libel, for inſtance, a character is disfigured by a few traits ſlightly altered, but preſented with an air of truth; and a counterfeit piece of money has currency for ſome time, by means of an artful alloy which impoſes on the million, but cannot deceive the connoiſſeur.

F.

W * * * * R.—*See the Plate.*

Oppoſite is another head in which both the drawing, and the light and ſhade, ſeem expreſsly intended for the phyſiognomical obſerver. It is ſtrongly impreſſed with the characters of truth.

Had I nothing to conſult but the forehead, and the beautiful preciſion of its outlines, I would immediately declare, that this face, without being of a ſuperior order, indicates in the whole, and in every part taken ſeparately, a mind ſerene, a man judicious, incapable of artifice, honeſt and ſincere, whom you muſt love whether you will or not, on account of his gentleneſs and modeſty.

This manner of deſign may be infinitely uſeful to the ſcience of phyſiognomies. Every thing in it is ſo clearly perceived, and ſo accurately expreſſed. What ſerenity, what candour in this look! Dares any one call it ſtupid or treacherous?

Perhaps you expect not any thing ſuperiourly great from his forehead, from theſe eye-brows, or that eye; but, at leaſt, they will inſpire a confidence, which they are incapable of betraying. The

noſe decidedly riſes above mediocrity, were there nothing but the outline to dictate the deciſion.

What eaſe in the mouth! What an amiable temper! What docility, calmneſs, and benignity! To the feeling of all mankind I appeal, whether there is not viſible, even in the chin and neck, an air of probity and frankneſs? The very hair, the arrangement and fall of the locks concur in ſtrengthening the good opinion which we had formed of this face: it breathes contentment and probity; and it is eſpecially the beautiful proportion of the parts, and the exactneſs of their harmony which produce this impreſſion.

G.

PORTRAIT. K.—*See the Plate.*

The oppoſite head contains very ſuperior faculties. The views and projects which engage his purſuit are conceived with much energy. The forehead is obſtinate. It ſuppoſes a man who follows up his intention with vigour, but who frequently fails, from a deficiency of wiſdom, of reflection, of information and docility: after violent and frequent exertions, he often finds himſelf leſs advanced than when he began to act.

In order to perceive that this face is perfectly in harmony with itſelf, but very little ſo with ſurrounding objects, it is not neceſſary to be a very profound connoiſſeur. Without ſcruple ſuch a ſpirit as this would overthrow every thing, provided he himſelf ſtood. He ſeeks to penetrate objects, but conſiders them in a falſe point of view. He is prompt to ſeize, but every thing eſcapes him in an inſtant. Were he leſs ardent in his deſires, he would be rich. He would be much more ſucceſsful, if his ambition was leſs turbulent. In ſhort, he would be capable of more attachment, with a mind leſs eager. A real ſervice would be rendered to ſociety, if it were poſſible to fix him. A phyſionomy more original

H

I

original and better characteriſed I have hardly ever ſeen. To lead ſuch a man, it is at once very eaſy, and extremely difficult. If you betray the ſmalleſt appearance that you mean to direct him, you will profit nothing; but manage him with addreſs, with a certain degree of firmneſs ſeaſonably oppoſe him, make him feel your ſuperiority leſs by words than by effects, and you may be certain that he will not reſiſt you.

H.

MALVIEU.—*See the Plate.*

This ſort of portraits is, in many reſpects, the moſt favourable to phyſiognomical obſervations.

Provided, however, the contours be given with ſufficient clearneſs and accuracy, I ſhould perhaps give an excluſive preference to the profile: but on the other hand it, too, has its difficulties; and particular features, which are generally neglected in a profile, eſcape not even the moſt ordinary painter in repreſenting the full face, or three fourths of it. Whatever be in this, the attitude which reſults from three fourths of the face, is, I think, one of the happieſt, and ſheds the moſt advantageous light over the figure.

You diſcover in it, in all their preciſion, the contours of the forehead, of the cheek, of the chin, of both the eyes, of the noſe, and of the mouth. Is it poſſible, for inſtance, to imagine for this portrait a poſition more expreſſive and more characteriſtic? The contour of the forehead diſcovers leſs prudence than caprice; it forms a contraſt with theſe eyes ſo lively and ſo full of fire. The eye-brows admirably well depict the ingenious artiſt. That bony and broad root of the noſe is the diſtinctive mark of maſculine energy. At the ſame time, there is a want of harmony between the mouth and that decided look: theſe two parts have not been taken at the ſame moment. The mouth ſeems to announce more gentleneſs, goodneſs, and weakneſs, than the reſt of the face.

How

How much to be regretted that premature death, which deprived the arts of talents ſo promiſing! What might not have been expected from an artiſt, who, ſo early in life, painted his own portrait with ſo much boldneſs and preciſion!

I.

QUESNOY.—*See the Plate.*

With the ſlighteſt knowledge of mankind, were the judgment to be formed only from the eye-brows, you would at once declare, that this is not the portrait of an ordinary man.

This is not, indeed, the look of genius, but it is full of ſenſibility and delicacy. There is an expreſſion of dignity and taſte in the noſe. It is a pity the mouth ſhould be concealed and drawn with ſo little preciſion. That forehead ſloping backward, and terminated in a point, ſuppoſes talents, capacity, a diſpoſition to induſtry, and facility in execution.

Before us we have only a fourth copy, but the figure of the face is not for that leſs original, both in the whole, and in the parts taken ſeparately: a clearneſs and a harmony predominate in it, which, on the very firſt approach, captivate our affection. Turned the other way, this portrait, I believe, would pleaſe ſtill more.

Van Dyk, who painted it, preferred the effect of the picture to that of the phyſiognomy. His characters are leſs diſtinguiſhed by the accuracy of detail, than by leading features, by the manner and ſtyle.

Accuſtomed to execute in the grand taſte, he attached himſelf more to the principal form and ſpirit of the face, than to a ſcrupulous exactneſs. He imitated rather as a poet, than as a faithful copyer.

K.

H.————N N.—*See the Plate.*

The expreſſive height of the forehead, and its poſition, which is by far too perpendicular, injure the real character of this portrait, though, in other reſpects, a tolerable likeneſs. But to take it as it is, we muſt always allow to the original a mind clear and diſpoſed to the love of order: a heart generous, frank, incapable of artifice: much application, calmneſs and reflection. We muſt rank him with perſons who have ability without genius, who are firm without harſhneſs, ſtudious without pedantry. A delicate ear, an accurate eye, a judgment which examines in ſilence, activity without buſtle, a noble modeſty, a deſire to oblige. Theſe are qualities which it is impoſſible to overlook in this character, though weakened through the faultineſs of the drawing.

The arch of the forehead and of the ſcull may contain acquired riches, clear and diſtinct ideas; but you muſt not look into it for a creative genius.

To form a judgment of him from the look, this man muſt have had the moſt happy diſpoſitions toward becoming a great artiſt. He perhaps would not have excelled in works of invention; but his good ſenſe, his calmneſs, his application, his energy and perſeverance, would have rendered him uncommonly dexterous in execution: a haſty or ſlovenly piece of work could never be to his taſte.

After this, would you wiſh to ſee, in reality, a perfect model of probity and modeſty, the moſt ſerviceable, grateful, and affectionate of mankind? I muſt refer you to the original of this portrait, Mr. Iſrael Hartmann, now ſettled at Ludwigſbourg.

LECTURE

LECTURE XXIII.

THE PRECEDING SUBJECT CONTINUED.

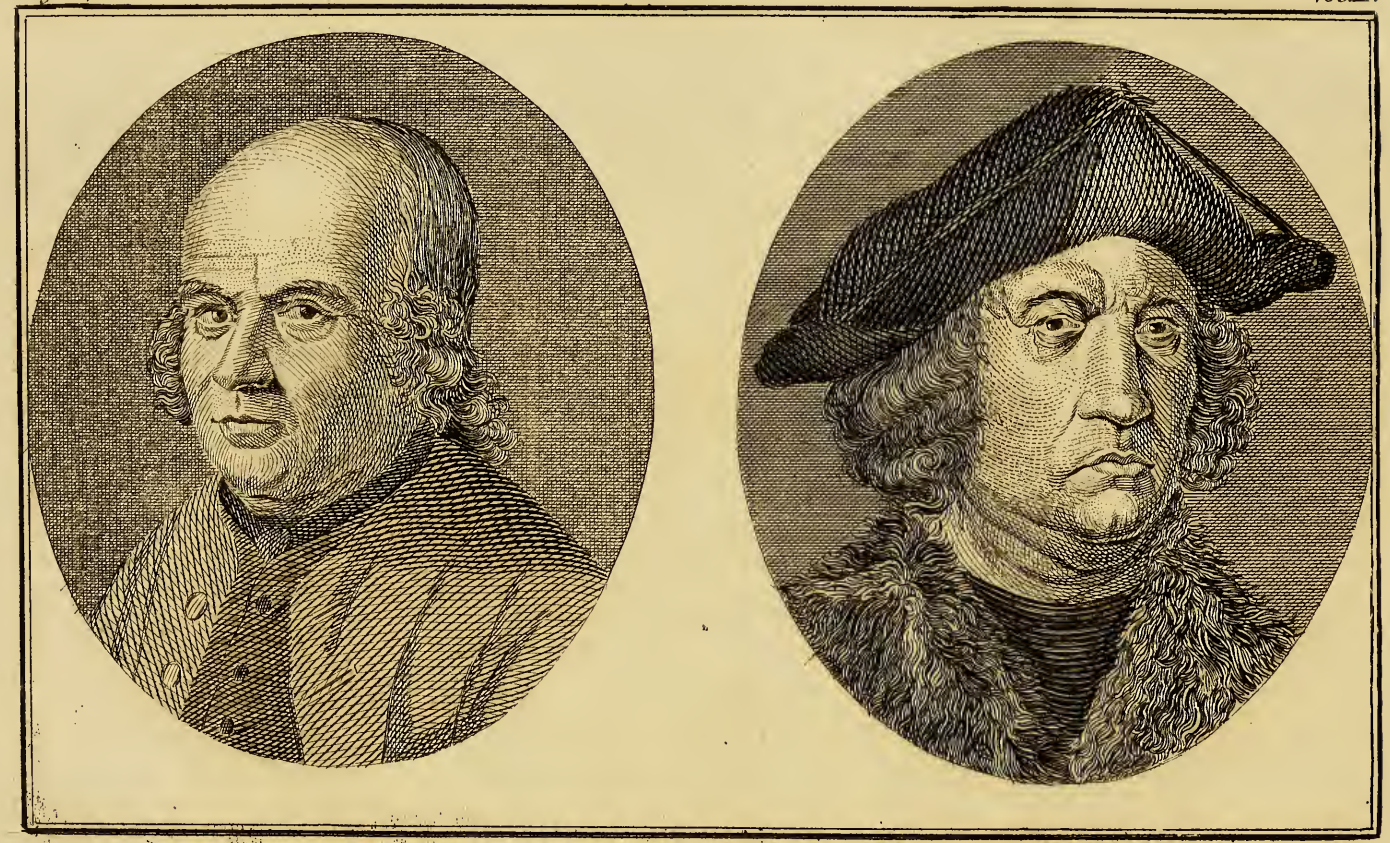
L.

SIR THOMAS MORE.—*See the Plate.*

OPPOSITE is a portrait engraved after the original painting of Holbein in the poſſeſſion of Mr. de Micheln at Bale, and which deſerves to be ranked among the moſt beautiful maſter-pieces of the art.

In vain will any one attempt to ſeize the ſpirit which ſeems to emanate from this wonderful production; it is not in the power of the deſigner, however great his ability, to convey by the graver the expreſſion of an original which conveys the impreſſion of having proceeded from the hand of a ſuperior being. Yet what truth is viſible in this copy! What an air of authenticity! It is not poſſible that this ſhould be the production merely of imagination.

Here is one whom you may confidently call a man, one who merits that appellation. Here is a figure preſented in the beſt poſition



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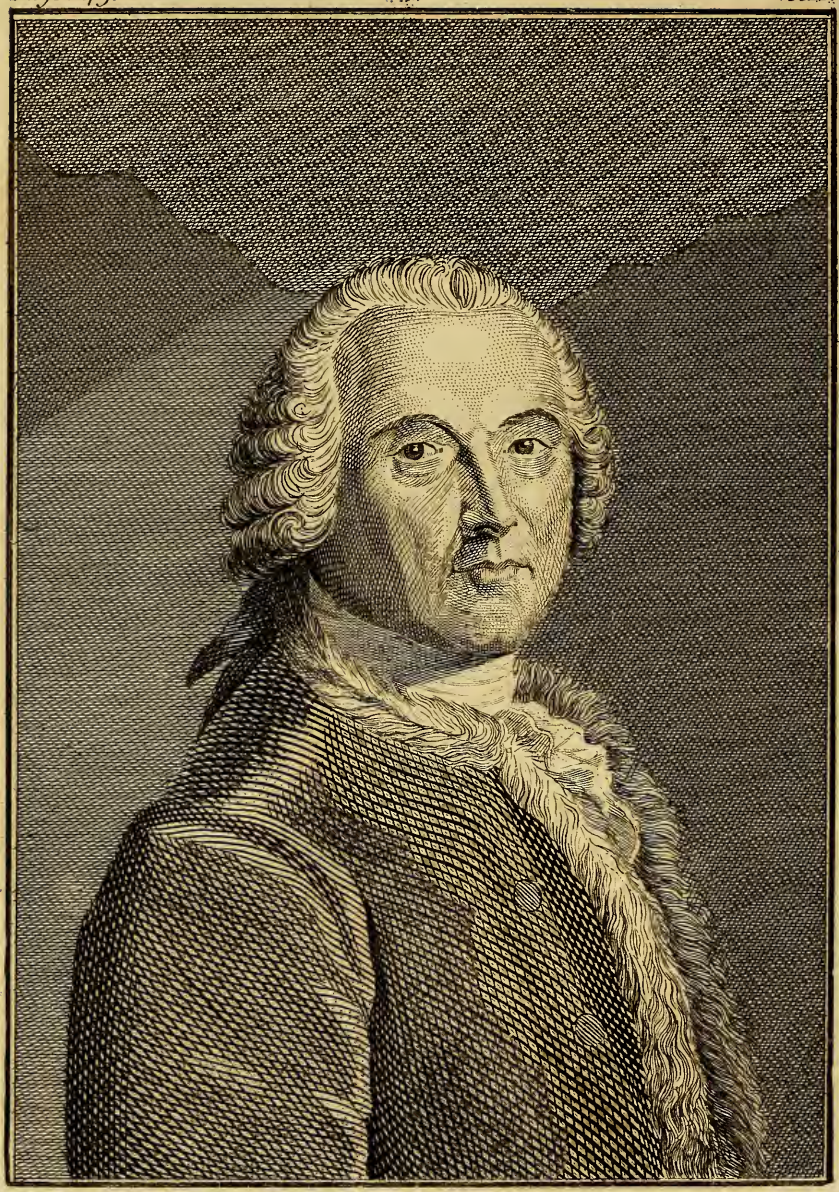


M

poſition poſſible, and in the moſt advantageous light; though it is to be regretted that the forehead is covered by the hat. All force, all energy, who would preſume to reſiſt that lion-like countenance? How well aſſured is that man of whatever he knows, and of what he ſays! Who will attempt to impoſe upon him? Who dare pretend to lead, to move, to model him at his pleaſure? What unity! what firmneſs and profundity! what manly virtue! what unſhaken prudence! A ſpirit weak, timid, irreſolute, or trivial, could not ſupport the cold diſdain of his ſilence. How that reflecting look penetrates you! With what eaſe he ſees through the jargon of flattery, or that of unmeaning politeneſs! How directly he advances to his object! He cruſhes us into the duſt, and raiſes us up again. Call this declamation, if you pleaſe; with me the word is of no importance. I am convinced that you feel me in the right, whether you have candour enough to allow it, or whether you affect not to ſee what forces itſelf upon your notice.

This face, particularly this large chin, and the thick neck, ſuppoſe a nape uncommonly brawny; and, notwithſtanding this prodigious force (I had almoſt called it the force of a bull), what delicacy of judgment, what ſprightlineſs, what attic ſalt in the mouth, or in the line only which ſeparates it!

I ſhall here ſtop, as, in all probability, I ſhall take occaſion, more than once, to refer to this head.

M.

COUNT STADION, MINISTER OF STATE TO THE ELECTOR OF TREVES.—*See the Plate.*

The ſtateſman, the accompliſhed man of buſineſs of the higheſt importance, who diſpatches it with equal facility, expedition and exactneſs, who effects whatever he will. This is what the eye of a connoiſſeur will inſtantly diſcover in this image.

Theſe eyes arreſt and penetrate you: they remove the reſpectful veil with which you had covered yourſelf in the ante-chamber. The heart expands to that aſſured look: the moment you are in his preſence, you feel encouraged by the gracious manner in which he receives you.

Every eye whoſe upper eye-lid is thus folded upward, whoſe contours are ſo preciſe, ſo ſharp; whoſe lengthened angle terminates thus in a point; I ſay, every eye thus formed, decidedly announces an intelligent activity.

In this copy, the ſprightlineſs which belongs to the character of the original has not been preſerved; but, from the combination of the features, the phyſiognomiſt preſently infers it. He perceives the ſource of it in the eye, in the noſe, and eſpecially in the middle point of the lip, and in the folds of the cheek. He will farther diſcover in the angle of the right eye, and the parts adjoining, a gaiety where wit and gentleneſs are united.

The contour of the forehead does not accord with the energy and fire which are diffuſed over the whole form, and which principally ſhine with ſuch brilliancy in that animated eye.

Moſt painters, even he who produced this portrait, the great Tſchbein himſelf, ſeem to neglect the exterior contours of the forehead, and ſatisfy themſelves with conveying the expreſſion of it only.

How inſenſible are they of the ſhock it gives to a perſon of taſte to obſerve a palpable diſagreement between the expreſſion and the contours! Why do they not, in this reſpect, imitate the delightful harmony obſerved by Nature?

It is impoſſible for me to overlook in the parallelism of this face, in the regularity and juſtneſs of its relations, a character of integrity and truth, great capacity, the love of order, much firmneſs, courage and dignity. This character announces itſelf thus from the firſt inſtant: it takes immediate poſſeſſion both of our heart and underſtanding.

In

In the mouth, you may obſerve a ſlight air of diſcontent, which muſt be imputed to the inaccuracy of the drawing.

The left corner of the upper lip is faulty: it ought to have indicated, by a ſlight trait, its connection with the upper lip.

The blunted contour, extending from the right cheek to below the chin, robs this phyſionomy of part of the delicacy which belongs to it.

The qualities which this portrait expreſſes, in the truth and harmony of the whole, are generous goodneſs, elevated ſentiments, and natural greatneſs of ſoul; and it is eaſier to feel, than to convey, theſe different expreſſions.

The portrait, as a work of art, ſeems to me worthy of admiration.

* * * * * * *

Here I ſhall beg permiſſion to add a few particulars tending to unfold the character of this diſtinguiſhed perſonage, and which undoubtedly deſerve a place:

Count Stadion, on taking poſſeſſion of his eſtates, found himſelf involved in debt. A ſteward, who was acquainted with the ſtate of his affairs, propoſed to him the means of clearing himſelf, by raiſing the rents of his farms. The count approved of this plan; it procured him money to ſatisfy his creditors. After ſome time he viſited the eſtate, and, to his great aſtoniſhment, found ſeveral of the farms (of which he had lately granted leaſes) adver iſed to be let. On enquiry, he found that the miſchief aroſe from the exceſſive increaſe of rent. Nothing more was wanting to induce him to continue the old farmers, and ordered the full value of the advanced rent which they had paid to be reſtored. This reſtitution amounted to eight hundred pounds.

It is impoſſible to imagine how highly he was reſpected and beloved in his own country. To enjoy his eſteem was to make ſure of the public favour.

It had been propoſed to convert certain diſtricts of arable land in Suabia into foreſt. Had this project been executed, Mr. de Stadion would have been a conſiderable gainer by it, but it met with his hearty oppoſition. 'I am much leſs intereſted,' ſaid he, 'in 'a hundred deer, than in a ſheaf of corn loſt to my poor peaſantry. 'I would rather have the ancient foreſts laid open, and cleared 'for the plough.'

During the winter he found employment for the day-labourers, and the poorer of the peaſants; and, in times of ſcarcity, increaſed their wages. When the revenue officers came to demand the taxes from the common people, he advanced the money for them, to prevent the neceſſity of their running in debt to government. He was often ſeen walking through the villages with a peaſant's child in each hand. The needy and the orphan found in him a father.

* * * * * * *

The following traits of Count Stadion's character and hiſtory, has been left me by an anonymous correſpondent who was intimately acquainted with him:

'Juſtice, in him, had its principle in a noble diſintereſtedneſs, 'and was ſupported by a firm and manly ſpirit; he diſpenſed it 'with ſeverity, nay even with rigour, when the prevention of evil 'was in queſtion. Humane and beneficent to all, he knew how-'ever to diſtinguiſh thoſe whoſe way of thinking was congenial to 'his own; he had the talent of diſcovering them by a ſpecies of 'divination which might be called inſtinctive, and which ſeldom 'deceived him. A ſworn enemy to hypocriſy, bigotry, and in-'tolerance,

'tolerance, he laid reſtraint on no man's conſcience, and beſtowed 'his chief regard on the qualities of the heart: he took great care 'to direct the conduct of ſuch as ſolicited his protection and ac-'quaintance. He approved himſelf an able politician, and a 'faithful ſervant, in the diſcharge of his public employments. 'He never could be ſwayed by favour, or the view of intereſt, to 'detach himſelf from a plan which he thought conducive to the 'public welfare. Endowed with uncommon ſagacity, he conſi-'dered his object in every form which it could aſſume, and calcu-'lated every conſequence which might reſult from it. His heart 'was naturally poſſeſſed of exquiſite ſenſibility, and he regarded 'no ſacrifice as too great for him to make, when the happineſs of 'his friends was at ſtake. The Sciences he loved and protected. 'Favourable to agriculture, from a conviction of its importance, 'he encouraged it beſides from taſte: gardening was one of his 'amuſements. Several young perſons, who diſtinguiſhed them-'ſelves by ſuperior talents, were educated by him, and ſent to 'viſit foreign countries with liberal appointments. To ſecure to 'his country the acquiſition of a man of merit, he ſpared neither 'trouble nor expence. His library, his fine collection of pictures, 'his buildings, are ſo many monuments of his erudition, taſte and 'magnificence.

'Count Stadion, after fifty years of faithful ſervice, retired 'from buſineſs and the court, to enjoy, as he ſaid, a little interval 'between life and death. Happy in the ſociety of a few valuable 'friends, he choſe an aſylum in one of his own eſtates, where he 'enjoyed eight happy years more in the boſom of his family, 'and amidſt his dependents, on whom he was continually beſtow-'ing acts of beneficence.

'At the age of ſeventy-eight, this good man terminated his 'career. A life ſo honourable and praiſe-worthy was crowned 'with an end worthy of it. He looked forward to his laſt mo-'ment with the reſignation of a Chriſtian, and the firmneſs of a 'Philoſopher. He died univerſally lamented by his dependents, 'regretted by his friends, and his memory is reſpected even by 'his enemies.'

PORTRAIT

N.

A MAN MODEST AND SINCERE.—*See the Plate.*

So wretchedly are the eyes of this portrait drawn, that they muſt paſs for almoſt nothing. We have little more than the ſketch of them; but imagination, from a ſlight examination of the form and air of the face, can eaſily ſupply the deficiency.

Theſe eyes, if we conſider them in relation to their orbit, muſt be little and ſunk; but they will not, on that account, however, appear leſs luminous.

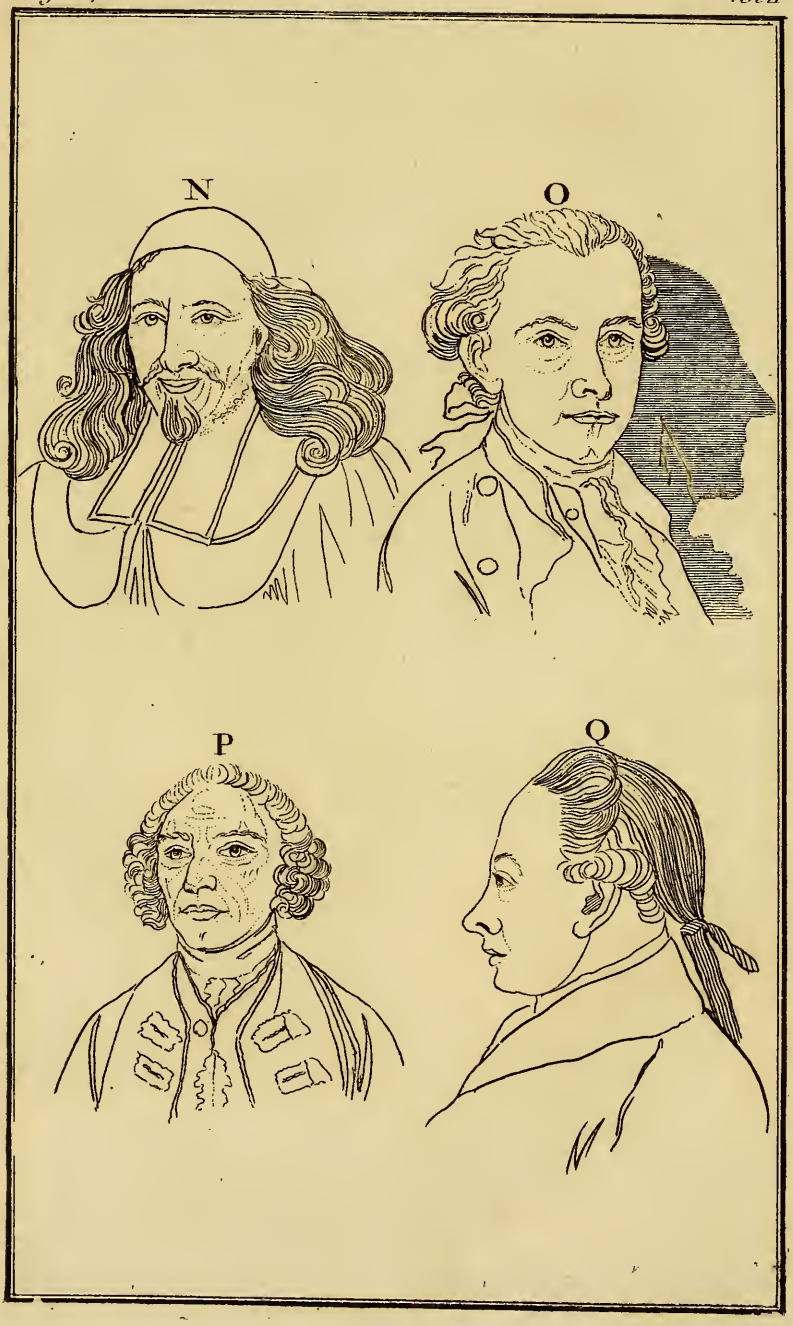
A head like this reflects calmly; it turns its object every way, and meditates upon it with deliberation. It promiſes a man naturally good, gentle, modeſt and ſincere, who unites much ingenuity to the powers of ſpeech. The mouth eſpecially ſeems to juſtify this opinion, which is ſtill farther confirmed by the form of the face, and even by the hair. The deſign of the forehead is too vague and deſtitute of character. Serenity of mind is the only inference to be drawn from it with any degree of certainty.

O.

PORTRAIT AND SILHOUETTE.—*See the Plate.*

How much more expreſſive is the ſilhouette than the ſhaded face, repreſented in the oppoſite Plate!

It is certain, that both of them announce a man eſtimable for his goodneſs, probity, and eagerneſs to oblige; but the phyſiognomiſt will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will in preference attach himſelf to the ſilhouette, becauſe it preſents him with greater dignity in the under part of the profile, and more poetical ſentiment in the noſe. Beſides, the form of the face is infinitely more vulgar in the portrait. It wants the unity of the moment, or, to expreſs myſelf with more accuracy, you do not diſcover in it a ſingle moment that is perfectly ſimultaneous. The eyes ſay nothing, aſk nothing, obſerve nothing: they are totally deſtitute of idea.

The attitude and the light appear to me likewiſe very badly choſen: they almoſt entirely deſtroy the effect of the upper eyelid, and cannot poſſibly be in harmony with a noſe ſo prominent as this is.

P.

MAN OF SINGULAR INTEGRITY.—*See the Plate.*

Oppoſite is a moſt original head, admirably hit off, and placed in a good light. In it you perceive the form and the traits of the face in their utmoſt preciſion; and though the noſtrils and eyes be not drawn with perfect accuracy, they deſtroy not the principal character.

We have before us a man of ſingular integrity, candour, and ſenſe, equally active and inventive. Sure of his mark, he will have the courage to deviate from the common track: but never will he tranſgreſs the bounds of modeſty, which is natural to him, nor make any one feel his ſuperiority.

From ſuch a forehead I expect not the talent of poeſy; but will confidently affirm, that we have here an attentive mind, that this man has a turn for reſearch, and will probably apply his induſtry to the mechanical arts.

SPIRIT

Q.

SPIRIT AND INGENUITY.—*See the Plate.*

In this phyſionomy there is much ſpirit and ingenuity, but the drawing is weak and timid.

The contour which extends from the eye down to the chin, and that which bounds the hind-head, promiſed a forehead more ſerious. The upper part of the forehead itſelf required progreſſions delicate and more expreſſive.

At firſt ſight the phyſionomiſt will pronounce, that this profile ought to have been treated with greater boldneſs; that the eye and mouth are by far too timid and childiſh. Strengthen, for inſtance, by a ſingle ſtroke of the graver, the upper eye-lid, and you will reſtore to that face, part of the ingenuity that belongs to it.

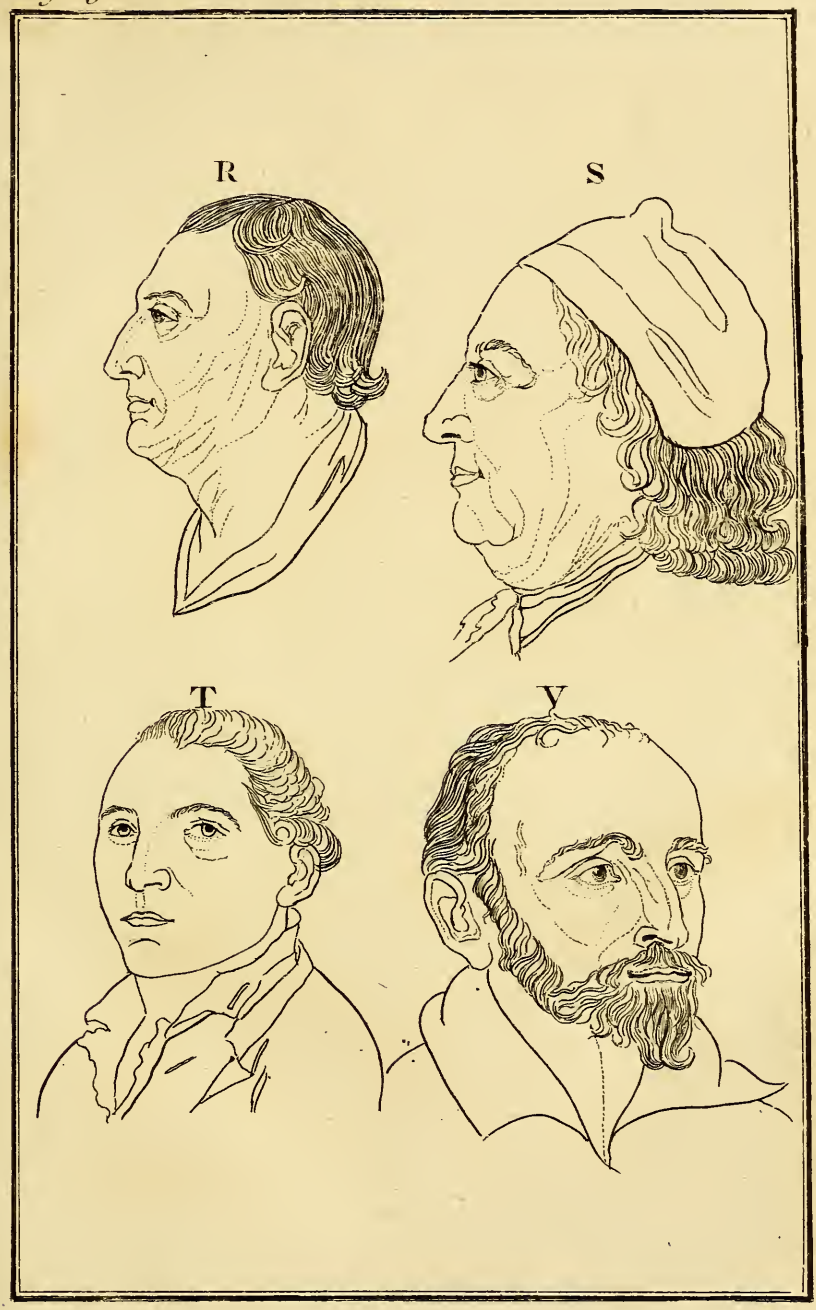
R.

PROFILE OF A THINKING MAN.—*See the Plate.*

Whether this profile be a ſtrong likeneſs, I very much doubt; but however far it may be from the original, I maintain that it cannot have been deſigned after a mean or ordinary man.

The outline of this ſort of heads, it is extremely difficult to hit with perfect accuracy; but an artiſt of the meaneſt ability will hardly miſs it altogether.

Notwithſtanding the feebleneſs of this copy, the principal form is conſpicuouſly apparent. It is the profile of a thinking man, who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who loves and purſues the beautiful, who attaches himſelf to it from taſte. I do not think, however, he poſſeſſes very exquiſite ſenſibility; and, ſuch as he is in this portrait, I ſhould be tempted to aſſert, that he feels according to reaſon; that he is the oppoſite of thoſe ſoft and delicate ſouls, of thoſe romantic and electrical ſpirits, who refer every thing to ſentiment. Beſides, I perceive in this head a productive force which acts not by ſudden ſtarts, but which has occaſion to labour its ſubject, to reflect upon it, to treat it methodically.

In the mouth there is a vacancy abſolutely incompatible with the eye, the noſe, the front, and back part of the head.

S.

A THINKING MAN, WHO REDUCES EVERY THING TO ANALYSIS.—*See the Plate.*

This man too I rank among the thinkers who reduce every thing to analyſis; but his profile by no means reaches the ingenuity and unity of the preceding, which, by its ſtructure and proportions, indicates more ſimplicity and clearneſs of idea, more genius and ability, than are diſcoverable in the one oppoſite. To be convinced of this, you have but to take ſeparately each particular part of the two profiles, the forehead, the noſe, the mouth, the chin, and to compare them with each other. The eye alone might admit of ſome exceptions: that of the laſt face, without being more intelligent, has more vivacity than the other, and ſuppoſes a man more active, more enterpriſing, more perſevering.

The character, taken as a whole, has a tint of harſhneſs, violence, and obſtinacy; but theſe defects are ſomewhat corrected by the *air of the face*, which promiſes a humour more pliant, more complaiſant, and obliging, than the former.

The favourable ſide of this character diſplays itſelf in the eye, the cheek, and the mouth; the reſt is to be found in the other parts of the face, and in its form.

T.

A MAN OF CONSIDERABLE GENIUS.—*See the Plate.*

This is the head of a man of conſiderable genius, but whoſe mind, purely paſſive, confines itſelf to obſervation. We muſt not rank him among the thinkers properly ſo called; he is excluded from this by the forehead, which is too ſmooth and too ſimple; but we cannot help admitting him to paſs for a very intelligent obſerver, of ſingular ingenuity and taſte.

Heads of this claſs ought ever to be drawn in ſuch an attitude, and in ſuch a poſition.

This face poſſeſſes nothing animated; it wants energy, fire, activity, and induſtry: a mind like this was made for *receiving*, not *producing*; that mouth will not ſay a great deal, but all it does ſay will be very much to the purpoſe.

LECTURE

LECTURE XXIV.

THE PRECEDING SUBJECT CONTINUED.

V.

MODEL OF A PROFOUND POLITICIAN, OF AN ENLIGHTENED STATESMAN.—*See the Plate.*

THIS is a kind of face whoſe likeneſs it is almoſt impoſſible exactly to hit, or entirely to miſs: even in the moſt incorrect copy, it will always preſerve a trait of greatneſs very eaſily diſcernible.

Whoever looks on the oppoſite portrait, ſuppoſing him to be unacquainted with the original whom it means to perſonate, will nevertheleſs declare, without heſitation, 'This is a ſuperior 'genius!' and it were the groſſeſt affectation to deny it.

In truth, what depth of underſtanding, what conſummate wiſdom may not be expected from ſuch a phyſionomy? I would venture to hold it up as the complete model of a profound politician, of an enlightened ſtateſman.

This is the man, were I a prince, whom I would chooſe for my prime miniſter. Such is the forehead, the noſe, the eye, the look, which I would wiſh to find in him.

It is true, he is not a poet, nor a philoſopher, nor a mathematician; but let the ſeveral merits of theſe different characters become neceſſary to him, and he will make them all his own.

Examine one by one the forehead, the noſe (though indifferently drawn), the eyes, the eye-brows, the mouth, the ear, and you will find them equally expreſſive.

If the parts, taken ſeparately, be thus ſignificant, how powerful an effect muſt the combination produce!

X.

PORTRAIT OF A MAN WHO ACTS WITH CALMNESS AND INTEGRITY.—*See the Plate.*

The relievo of this portrait is admirable; it is ſo well deſigned, and the light and ſhade ſo happily diſpoſed, that, in theſe reſpects, it may be conſidered as a maſter-piece. In a ſpace ſo contracted, the form and features have all the preciſion, all the harmony, which can be expected from the graver.

I would ſay, as to the character of the original, that he is of a phlegmatic and ſanguine temperament; that he is a friend to order: that he never ſallies beyond his ſphere, but acts always with calmneſs, and as a man of integrity. I would aſſign him only moderate talents; no genius, no productive force.

This judgment I form from the exterior contour which extends from the point of the toupee to the chin: the ear, too, contributes ſomewhat to this deciſion.

THE

X Y

Y.

THE DUKE D'URBINO.—*See the Plate.*

In the tenth copy of this head, you ſtill diſcover the ſpirit of Raphael; but, as in moſt of the heads of this great painter, there is wanting exact truth, the details of Nature, and, I have the boldneſs to add, accuracy of deſign.

This criticiſm, however bold it may appear, is, nevertheleſs, well founded; the heads, and particularly the portraits of Raphael, are ſcarcely ever correct in the detail. The noſe is always too near the mouth, and too far from the eye. Almoſt always, and chiefly when he paints ſoft and voluptuous faces, he blends in them leſs or more of his own image; certain forms, and a tint of reſemblance which recal it. This is clearly the caſe with the oppoſite portrait now under inveſtigation. It has ſomething the air of Raphael; and, for this reaſon, you diſcover in it his calm and gentle character, his propenſity to love and pleaſure.

The eye, the eye-brow, the noſe, the mouth, the oval form of the face, every thing is animated with the ſame ſpirit, every thing expreſſes the ſoft recollections of a ſoul employing and feeding itſelf with a beloved object. Even to the very hair, there is not a ſingle particular but what ſuggeſts the idea of a tender and amorous diſpoſition.

It is a great pity that the noſtril and the angle of the lips are drawn ſo careleſsly. Thus it is that negligences of this ſort diſfigure a hundred thouſand portraits, and yet eſcape the ſuperficial obſerver, though they inconceivably injure the expreſſion.

Z.

M * * * * AFTER RAPHAEL.—*See the Plate.*

What has been juſt advanced reſpecting one head by Raphael, is applicable to almoſt all of them. All poſſeſs the ſame inimitable perfections, and the ſame defects.

Ye lovers of truth! wherefore diſguiſe what forces itſelf on obſervation, and what no one can contradict? Is it neceſſary to be free from every fault, in order to be a great man? Is it not ſufficient to the glory of Raphael, to have redeemed a few trifling blemiſhes by numberleſs beauties and perfections? I would wiſh to do the ſtricteſt juſtice to his talents, to acknowledge his merit; nevertheleſs, do not let me conceal his defects, but, with a modeſt frankneſs, point them out to the enthuſiaſtic admirer and the ſervile imitator.

Oppoſite is another head which ſtrikes by its character of greatneſs, by a happy mixture of calmneſs and reſolution, of intrepidity and gentleneſs.

It is much more thinking and decided than the preceding, but at the ſame time leſs poetical, and leſs formed for love. The noſtril excepted, that noſe is almoſt ſublime; and yet it could not be ſo by the ſide of ſuch an eye. The expreſſion of the eyes is never either true or ſublime, when in ſuch an attitude the upper eye-lid entirely diſappears.

The obliquity of the mouth we muſt impute to the copier, and ſhall only add, that a collection of ſuch ſhaven heads, preſented in this attitude and in this light, would be infinitely intereſting to the phyſiognomical obſerver.

HENRY

Z

HENRY FUSELI.

From Lavater

A. A.

HENRY FUSELI.—*See the Plate.*

Oppoſite is a character given in a very ſuperior ſtyle, a face drawn with all poſſible preciſion.

If you would draw as a phyſionomiſt, you muſt deſign in this manner. All the features are of inconteſtable truth; they are ſo many diſtinct perceptions, in which every thing is poſitive, in which nothing is altered or affected.

The painter has forgotten himſelf, and given undivided attention to Nature alone, whoſe faithful interpreter he ought to be. It was hardly poſſible, without doubt, to catch all the ſpirit of a face ſo original; but the copy is a ſufficient proof that the deſigner was filled with his object, that he ſtudied it, and employed every effort to ſubject it to his pencil. It was his wiſh to imitate Nature as cloſely as ſhe can be imitated by art; it was his wiſh to preſerve the vivacity of the eyes, the expreſſive curve of the upper eye lid, that of the mouth, that of this energetic noſe, which alone announces at once the extraordinary man.

The artiſt has executed his taſk; yet, his very exactneſs, and his ſcrupulous fidelity, have, in my opinion, produced ſome touches which appear rather too ſtrong.

It now remains that I ſhould characteriſe this phyſionomy—and much, very much, I have to ſay of it:

The curve, which deſcribes the profile in whole, is obviouſly one of the moſt remarkable; it indicates an energetic character which ſpurns at the idea of trammels. By its contours and poſition, the forehead is more ſuited to the poet than the thinker; I trace in it more force than gentleneſs; the fire of imagination, rather

rather than the coolneſs of reaſon. The noſe ſeems to be the ſeat of an intrepid genius. The mouth promiſes a ſpirit of application and preciſion; and yet it coſts the original the greateſt effort to give the finiſhing touch to the ſmalleſt piece.

His extreme vivacity gets the better of that portion of attention and exactneſs with which Nature endowed him, and which is ſtill diſtinguiſhable in the detail of all his works. You will even ſometimes find in them a degree of finiſhing almoſt over curious, and which, for this reaſon, forms a ſingular contraſt with the boldneſs of the whole.

Without my telling it, any perſon may perceive, that this character is not deſtitute of ambition, and that a ſenſe of his own merit eſcapes him not.

It may alſo be ſuſpected that he is ſubject to impetuous emotions; but will any one declare that he loves with tenderneſs, with warmth, to exceſs? However, there is nothing more true; though, on the other hand, his ſenſibility has occaſion continually to be kept awake by the preſence of the beloved object: abſent, he forgets it, and troubles himſelf no more. While near him, the perſon to whom he is fondly attached, may lead him like a child; but quit him, and the moſt perfect indifference will follow. In order to be carried along, he muſt be rouſed, be ſtruck. To him the ſlighteſt complaiſance is an effort, though capable of the greateſt actions. His imagination is ever aiming at the ſublime, and delighting itſelf with prodigies. The ſanctuary of the graces is not ſhut againſt him, but he has no great ſkill in ſacrificing to them, and gives himſelf very little concern about it. He ſeldom reaches the ſublime, though formed to feel it. Nature intended him for a great poet, a great painter, a great orator; but, as he himſelf expreſſes it, 'Inexorable Fate does not always proportion the will 'to our powers; it ſometimes aſſigns a copious proportion of will 'to ordinary minds, whoſe faculties are very contracted; and 'frequently aſſociates with the greateſt faculties a will feeble and 'impotent.'

ADDI-

B. B.

ADDITIONS.

Phyſiognomy, or what is very nearly the ſame, the knowledge of man, would gain infinitely, if a perſon, of whom a good likeneſs is given, could be judged of beſides from his works. I ſhall endeavour to collect ſome eſſays of this ſort.

In the preceding article having examined the image of a man remarkable for his character and his talents, I ſhall now preſent to the reader a few of his productions. Conſidered as ſuch, and as works of art, they will furniſh me, in both reſpects, with reflections intereſting and uſeful to the end I have in view.

A.

BRUTUS AFTER FUSELI.—*See the Plate.*

Firſt, here is a Brutus, at the inſtant when the ghoſt appears to him.

The copy has been cruelly disfigured, eſpecially in what regards the mouth and root of the noſe; but whatever may be its defects, a vigorous mind alone could have ſeized a character of ſuch force.

The terror painted on this face proclaims a ſoul filled with agitation and uneaſineſs, yet ſtill poſſeſſing itſelf ſufficiently to think and to reflect. Uncertainty, boldneſs, contempt and fear, are legible in the eye, and the mouth. The contours of the eyes, the eye-brows, and the noſe want correctneſs and dignity, but a character of greatneſs is ſtrikingly apparent in the whole taken together, which does honour to the feeling and the efforts of the deſigner. Particularly in the chin, there is an expreſſion of obſtinacy, courage, and haughtineſs.

B.

MARY THE SISTER OF MARTHA.—*See the Plate.*

Here is a mixture of gentleneſs and harſhneſs, of enthuſiaſm and ſenſuality.

The forehead and the noſe are too coarſe, and never could be in accord with the mild and docile character of a diſciple of our bleſſed Saviour.

The eye, on the contrary, expreſſes perfectly well a religious attention, great mental vigour; if it did not terminate too much in a point, it might be held up as the model of an energetic and ſpiritual eye.

The mouth is much too coarſe; the corner of the lips, in particular, wants truth and correctneſs; but this defect muſt be imputed to the copyer, notwithſtanding which, we muſt allow that this mouth preſerves an air of devotion, languor, and tenderneſs.

In my opinion, the eye-brow is the beſt managed part of the face.

The attitude of the hand is very fortunate, and happily ſerves to mark the calmneſs of attention; but it is badly deſigned: too weak and too delicate for the hand of a man, it has neither the grace nor pliancy of the beautiful hand of a woman.

In general all theſe traits are too ſtrong for a female figure. The ear alone deſerves to be excepted: I trace in it both delicacy and preciſion; but it is too far from the noſe, beſides ſomewhat too large, and badly placed.

Fuseli delin. Barlow sculp.

S^t. JOHN.

From Lavat

C.

SAINT JOHN.—*See the Plate.*

Saint-John-Baptiſt in the ecſtaſy of contemplation: 'This is 'the Lamb of God.'

It would be ſuperfluous to criticiſe the eye, and particularly the upper eye-lid. This trait is evidently extravagant, affected, and deſtitute of truth; however, it conveys the idea of the deſigner.

The forehead, and the bandage which covers it, is totally without meaning.

Undoubtedly the noſe announces great delicacy of judgment: but nothing in it ſuggeſts the ſublime character of a prophet, or the tranſports of a love purely divine.

The mouth is drawn without any preciſion; the upper lip is ſomething more than whimſical, and yet both the one and the other expreſs the deſire of a ſoul whoſe affections are ſet on things above, and which has renounced all the vanities of this world.

The chin, the part below it, and the neck, are equally expreſſive of this pious elevation.

Is it not deeply to be lamented, that a man, full of genius and energy, will not take the trouble to ſtudy attentively every part of the face after Nature? How can it be expected that, without knowing her, any one ſhould imitate her well? Without the truth of Nature, genius ſinks to little or nothing, and energy becomes weakneſs whenever it ceaſes to be natural.

How many young artiſts might have riſen to the height of the moſt diſtinguiſhed maſters, had they ſet out with ſtudying correctneſs; had they liſtened to the voice of truth, rather than followed the wanderings of a wild imagination!

D.

SATAN.—*See the Plate.*

What a ſingular production! It proves at leaſt, beyond contradiction, the extraordinary powers of the artiſt; it announces a man filled with his ſubject, preſſing toward the mark, and making every effort to attain it; prompt in ſeizing an idea, and eager to bring it forward. At once you feel what muſt have paſſed in his mind at the moment when he gave himſelf up to this compoſition; but the ſmalleſt reflection is ſufficient to the calm obſerver to diſcover its defects: he ſees in it a borrowed and affected manner: that original ſin of all painters who have genius, or who imagine that they have it.

One is eaſily perſuaded that this image repreſents a being powerful, extraordinary, more than human, the ſworn enemy of every thing that belongs to gentle ſimplicity and dignity of ſentiment.

Harſhneſs and obſtinacy are engraven on that front of braſs.

The ſame character is alſo viſible in the eye-brow, if that name may be given to the capricious trait which the painter has ſubſtituted in its place.

The eyes are menacing from rage and malignity; but they are at the ſame time diſturbed by fear. That look indicates agitation from ſome unexpected diſcovery.

The upper part of the noſe expreſſes violence; the lower announces a judicious mind, but ought to expreſs more malignity and fury.

In

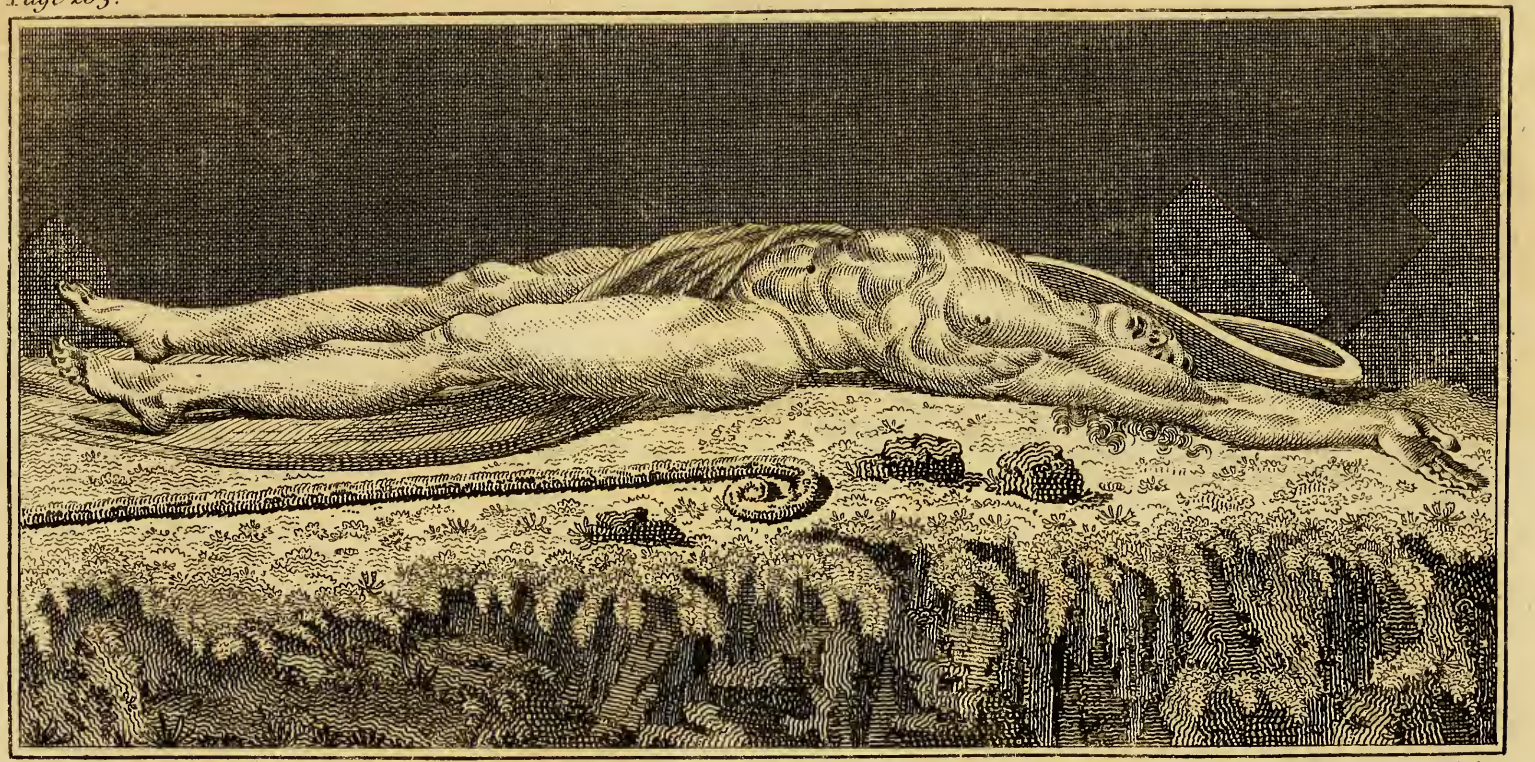
SATAN.

From Lavater.

Fuseli Delin *Barlow Sculp*

CAIN.

From Lavater.



Fuseli delin. Barlow sculp.

ABEL

the first victim sacrificed to envy.

From Lavater.

Fuseli delin. Barlow sculp.

The MAGICIAN BALAAM

Blessing the Children of Israel whom he intended to Curse

From Lavater

In the mouth the manneriſt is apparent. In this copy it is weak, though it be not ſo in the original: here it expreſſes fear rather than contempt. The under lip is by much too good.

The chin, too, ought to have been better characteriſed: compared with that terrible forehead, it is too gentle and attractive; it ſhould have been broader, firmer, a little awry, and projecting.

You cannot however, under theſe disfigured traits, but diſtinguiſh the fallen angel: ſtill you perceive ſome traces of his ancient greatneſs; and in this conſiſts, if I miſtake not, the principal merit of the piece.

E.

ABEL AND CAIN.—*See the Plates.*

The death of Abel, the firſt victim ſacrificed to envy, furniſhes a bold ſubject for the pencil of our artiſt; and ſuffering innocence, under the form of a hero, is here repreſented in manly and energetic traits.

In all the works of this painter, the ſame vigorous touch is diſcernible. A manner feeble or pitiful were altogether unſuitable to his original genius. In his deſigns, you remark rather a ſort of tenſion, which, in truth, is not common, but which he ſometimes puſhes to extravagance, even at the expence of correctneſs.

F.

MAGICIAN BALAAM.—*See the Plate.*

Even without our knowing what it is intended to repreſent, this figure muſt ſtrike; and ſurely it is not the production of an ordinary genius.

A ſingle

A ſingle deſign ſuch as this announces more than a methodical artiſt, more than an artiſt merely intelligent. And if I further add, that this figure repreſents the magician Balaam on the ſummit of the mountain bleſſing the children of Iſrael whom he intended to curſe, could any one refuſe to the author a genius kindled with the fire of a Michael-Angelo?

G.

A REAL SCENE IN THE HOSPITAL OF S. SPIRITO AT ROME.
See the Plate.

Fury and force, an energy uniformly ſupported, and ever active; this is what diſtinguiſhes moſt of the figures and compoſitions of this maſculine genius.

Spectres, demons, and madmen; fantoms, exterminating angels; murders and acts of violence; ſuch are his favourite objects; and yet, I again aſſert it, no one loves with more tenderneſs.

The ſentiment of love is painted in his look; but the form and bony ſyſtem of his face characterize in him a taſte for terrible ſcenes, and the energy which they require.

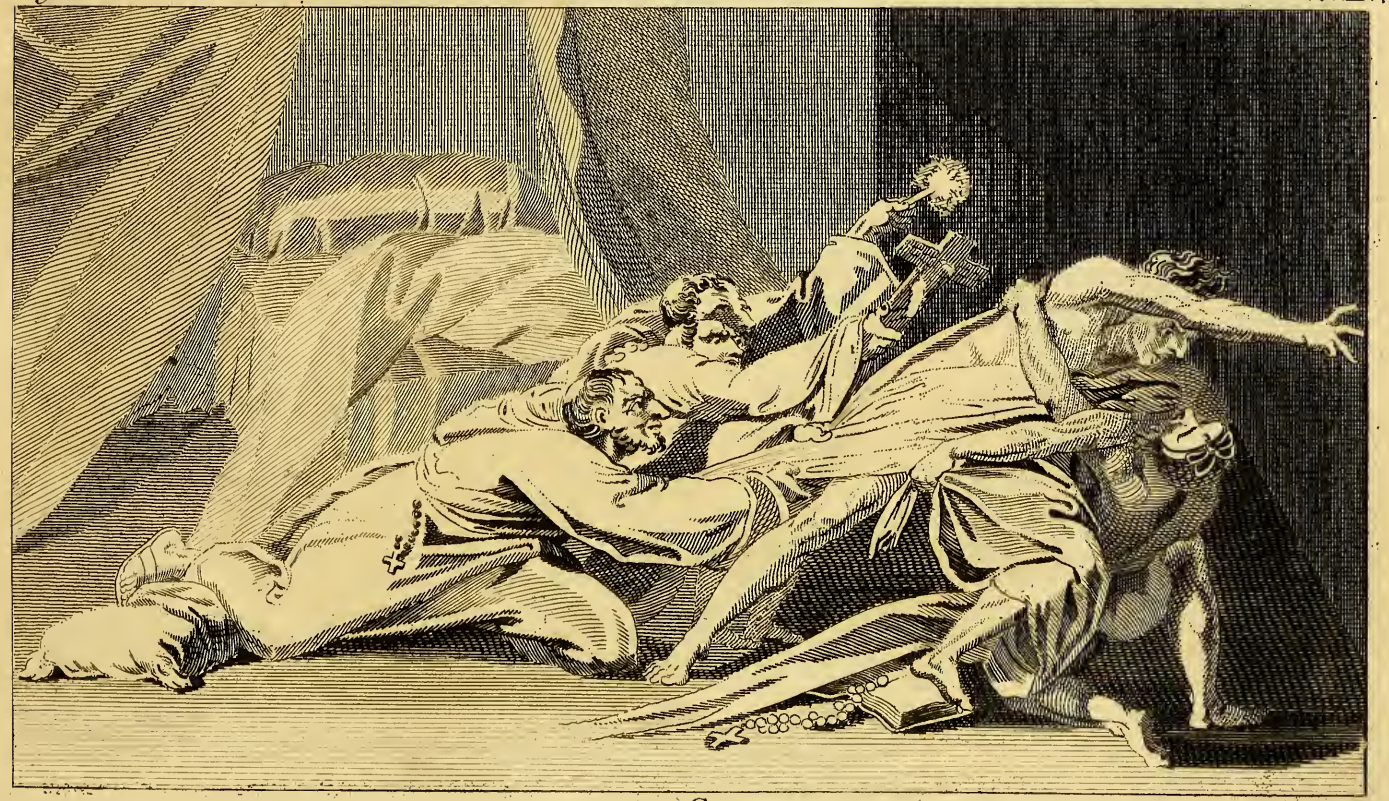
H.

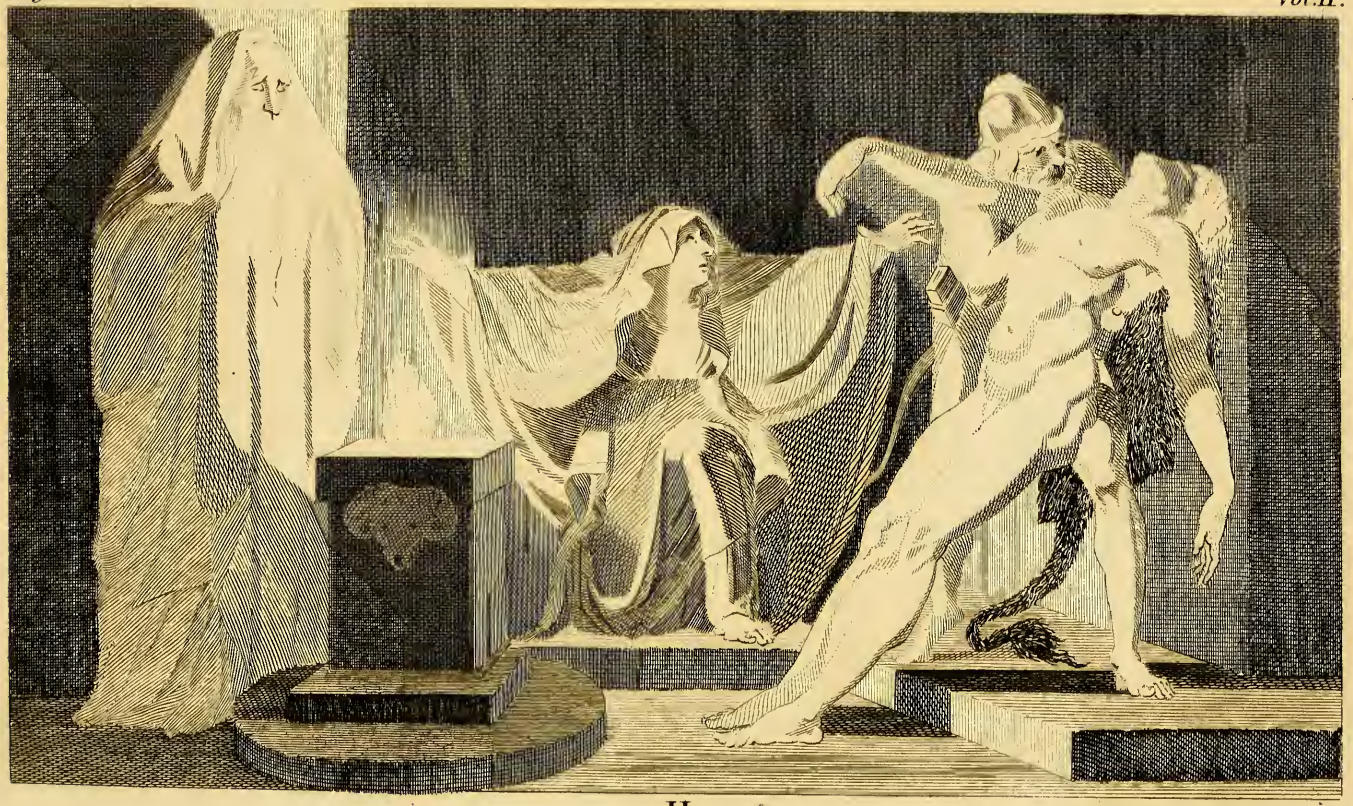
THE WITCH OF ENDOR.—*See the Plate.*

This face preſents a mixture of greatneſs and littleneſs, of originality and caricature. The attitude of her expreſſes energy and aſtoniſhment.

The figure, which repreſents the Spirit of Samuel, is in every reſpect admirable.

Saul's





H

I

K.

Saul's figure equally claims the higheſt praiſe, and is perfectly ſuitable to the hero whom we ſee fainting in the arms of a ſoldier inured to dreadful ſcenes.

CALMNESS AND WISDOM.—*See the Plate.*

Here is finely pourtrayed the image of Calmneſs and Wiſdom, and may ſerve as a contraſt to the preceding Plate.

I.

FOUR HORRIBLE FACES FROM DANTE'S HELL.—*See the Plate.*

All of theſe expreſs the moſt horrible ſufferings; notwithſtanding which, even in this ſtate, they announce characters naturally energetic, though deſtitute of true greatneſs. For inſtance, the forehead of fig. 3. could not poſſibly belong to a diſtinguiſhed man.

Thoſe are not ordinary ſinners; they are men rugged and relentleſs, who never knew what pity was—and therefore without mercy has judgment been pronounced againſt them.

K.

SALOME AFTER FUSELI.—*See the Plate.*

Though the oppoſite print be one of our artiſt's earlieſt productions, you at once diſcover in it his taſte and his manner.

The face of the daughter of Herodias is neither ſufficiently young or feminine. The eyes and the noſe, without being beautiful, are not however deſtitute of dignity.

The

The too narrow forehead, which indicates obſtinate inſenſibility, can produce a good effect neither for the phyſionomy, nor as a picture; beſides, it forms a ſingular contraſt with the length and delicacy of the hand. The look expreſſes a ſtupid aſtoniſhment, which is not even that of fear.

The head of Saint John is at leaſt forty years too old. In truth, I obſerve in it a noble energy, but not by far the ſublimity 'of the 'greateſt of thoſe who are born of woman.'

Such noſes are too feeble, too timid for energetic characters. An arch, which riſes thus in the middle of the noſe, always ſuppoſes a weakneſs of temperament and a want of courage.

Though the under part of the face be badly drawn, there is a great deal of expreſſion and truth in the phyſionomy of the attendant. Terror and anguiſh are painted on the manly face of that other perſonage, whom I take to be one of the friends of Saint John.

L.

ELIJAH BESTOWING HIS BENEDICTION.—*See the Plate.*

Oppoſite is another figure full of fire, of dignity and energy; but, in reſpect of truth and correctneſs, defective.

I preſume it perſonates a patriarch, or prophet, beſtowing his benediction.

It is impoſſible for any thing to convey more ſolemnity than this face. If that mouth had anathemas to pronounce, it would ſtrike terror into the moſt obdurate hearts. What human being could reſiſt the adjuration of ſuch a perſon?

L

Barlow sculp.

CHRIST.

From Lavater.

M.

HEAD OF CHRIST.—*See the Plate.*

There is no ſubject, even to a head of Chriſt, in which our artiſt does not blend an air of ſavageneſs; and the model of patience bears here the character of vehemence. This head is not a deſign of Mr. Fuſeli's, but is copied by him from an ancient picture of Andrea Verrocchio.

The oblong ſquare of this face adds nothing aſſuredly to the expreſſion of its grief. On the contrary, the leſs harſh the forms are, the better they expreſs the afflictions of the ſoul; the more ſuſceptible they are of dignity and energy. Great internal force may very well ſubſiſt without vehemence.

The noſe alone, and the gentleneſs depicted in it, certainly required a form of face totally different. This head preſents only the grimace of a forced character, an aſſemblage of traits abſolutely heterogeneous.

N.

COUNT EZZELIN MUSING OVER THE BODY OF MEDUNA, SLAIN BY HIM FOR INFIDELITY.—*See the Plate.*

The richneſs of this compoſition takes nothing away from its ſimplicity. It is a knight who has juſt aſſaſſinated his miſtreſs. Fettered by remorſe of conſcience, accuſed by the preſence of his victim, he deplores his madneſs, without repenting; he deteſts it, and et ſtyill applauds himſelf for it.

A character of ſuch force was capable of committing a premeditated crime in cold blood. Before giving himſelf up to it, he beheld it not in all its blackneſs: and even after the fatal blow, he does not yet feel it in all its foulneſs.

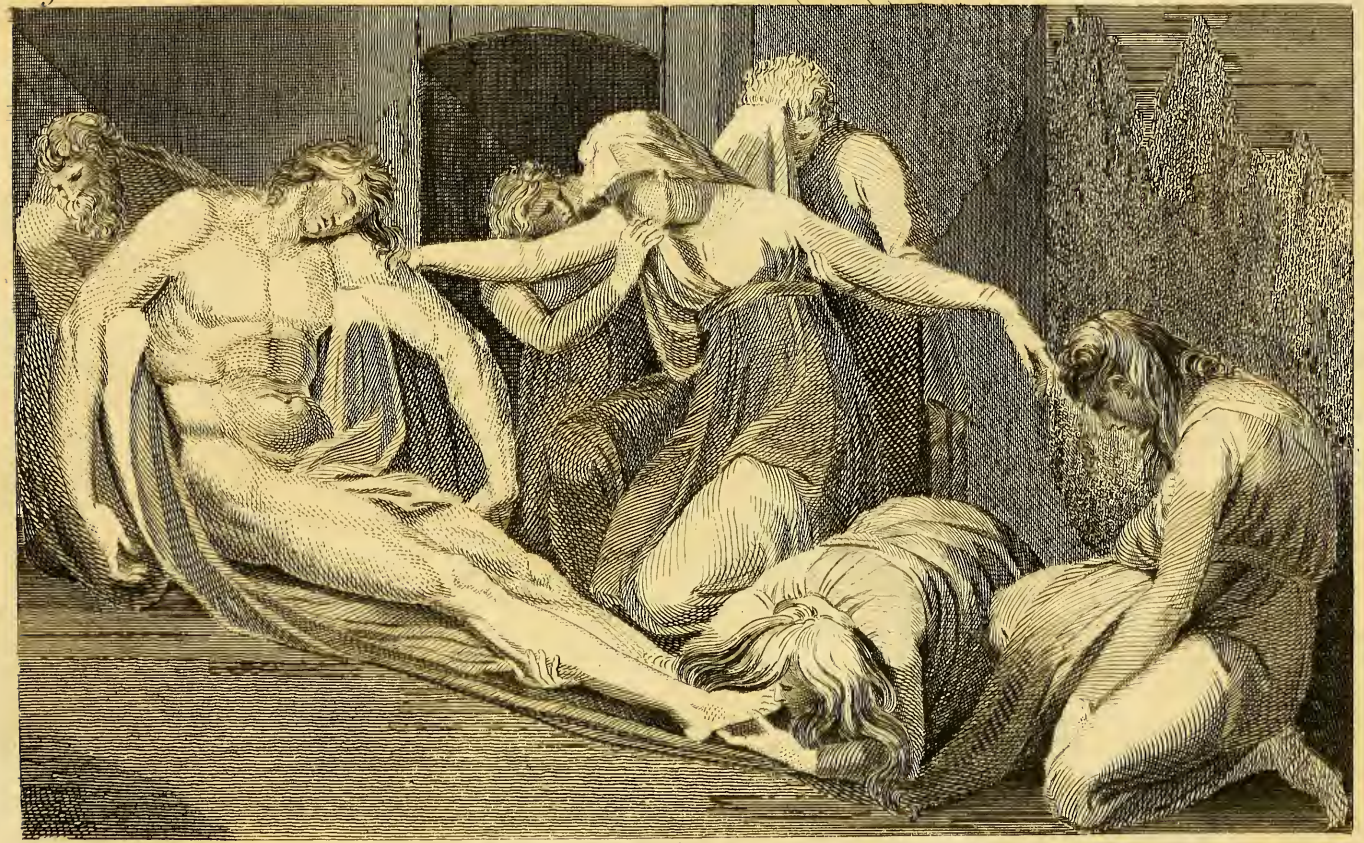
CHRIST AT THE SEPULCHRE.—*See the Plate.*

I cannot finiſh better than with this beautiful compoſition of Raphael, drawn from memory.

This copy at once pronounces the eulogium of our artiſt's genius and ſenſibility; and, after the many proofs I have produced of his ardent imagination, one was wanting to eſtabliſh his gentle and loving character.

Is it not ſelf-evident that this piece is ſingularly delicate? Every thing in it breathes tranquillity, ſoftneſs, tenderneſs. You love to hang over it; you feel an inclination to aſſiſt the perſons employed in rendering to our Saviour ſervices ſo truly affecting.

LECTURE



LECTURE XXV.

DEMONSTRATION OF THE HOMOGENITY, THE HARMONY, AND UNIFORMITY OF THE ORGANIZATION OF THE HUMAN BODY.

IN all her organiſations, Nature operates from the interior to the exterior; every circumference in her bends towards a common centre. The ſame vital force which makes the heart beat, puts in motion alſo the extremity of the fingers. One and the ſame force has arched the ſcull and the nail of the toe. Art only aſſorts, and in that differs from Nature. This laſt forms a whole of one piece, and at a ſingle caſt. The back unites itſelf to the head; the ſhoulder produces the arm; from the arm ſprings the hand; and the hand, in its turn, ſends out the fingers.

Univerſally the root riſes into the ſtem, the ſtem puſhes out the branches, the branches produce the flowers and fruit. One part is derived from another as from its root. They are all of the ſame nature, all homogeneous. Notwithſtanding all theſe relations, the fruit of branch *a*. cannot be that of branch *b*. much leſs the fruit of another tree. It is the determinate effect of a given force; and it is thus Nature uniformly acts. For this ſame reaſon, the finger of one man never could be exactly adjuſted to the hand of another

man. Each part of an organic whole is of a piece with the combined whole, and bears the character of it. The blood which flows in the extremity of the fingers has the character of the blood which circulates in the veins of the heart.

The ſame thing holds with reſpect to the nerves and the bones; all is animated with one and the ſame ſpirit. And as every part of the body is found to have a relation to the body to which it belongs; as the meaſure of a ſingle member, of a ſingle little joint of the finger, may ſerve as a rule for finding and determining the proportions of the whole, the length and breadth of the body in all its extent; alſo, in like manner, the form of each part ſeparately taken, ſerves to indicate the form of the combined whole.

All becomes oval, if the head be oval; if it be round, all is rounded; all is ſquare, if it be ſquare. There is only one common form, one common ſpirit, one common root. Hence it is that every organic body compoſes a whole, from which nothing can be taken away, and to which nothing can be added, without deſtroying the harmony, without producing diſorder or deformity. Every thing pertaining to man is derived from one and the ſame ſource. Every thing is homogeneous in him: form, ſtature, colour; the hair; ſkin, veins, nerves, bones; the voice, gait, manners, ſtyle, paſſions, love and hatred. He is always one, always the ſame. He has his ſphere of activity in which his faculties and ſenſations move. He has the power of acting freely in this ſphere, but he has not the power of tranſcending its limits.

I allow, however, that every face changes, however imperceptibly it may be, from one moment to another, even in its ſolid parts; but theſe changes are ſtill analogous to the face itſelf, analogous to the meaſure of mutability, and to the proper characters which are aſſigned to it. It can change only after its own manner, and every affected, borrowed, imitated, or heterogeneous movement, ſtill preſerves its individuality, which, determined by the nature of the combined whole, belongs only to that particular being, and would no longer be the ſame in one different.

I almoſt

I almoſt bluſh for the age I live in, that I am under the neceſſity of inſiſting on truths ſo palpable.

What will poſterity ſay, when it obſerves me obliged to take ſo much pains to demonſtrate this propoſition ſo evident, and yet ſo frequently denied by ſome who would paſs for philoſophers. 'Nature amuſes not herſelf in matching detached parts; ſhe com-'poſes at a ſingle caſt; her organiſations are not in-laid work.' Her plans are the production of one and the ſame inſtant. There is always the ſame ruling idea, the ſame ſpirit makes itſelf felt even in the minuteſt details; it extends through the whole ſyſtem, and pervades every branch of it. Such is nature in all her works. On this principle it is that ſhe forms the ſmalleſt of plants as well as the moſt ſublime of human beings.

A production reſembling moſaic work, and all whoſe parts are not derived from one common ſtem, which transfuſes its ſap to the remoteſt branches, is the production neither of ſentiment nor of Nature. You will find nothing of energy, of truth or nature, but in that whoſe expanſions grow out of the very body of the ſubject: it alone will produce admirable, univerſal, permanent effects.

All my phyſiognomical reſearches will be uſeleſs, and I ſhall have loſt my labour, unleſs I ſucceed in combating an abſurd prejudice, unworthy of the age we live in, and no leſs contrary to ſound philoſophy than to experience, namely, 'That Nature col-'lects from different quarters the parts of the ſame face.' Notwithſtanding, however, I ſhall think myſelf amply rewarded for the trouble, if I am ſo happy as to demonſtrate, once for all, the homogeneity, the harmony, the uniformity of the organiſation of our body; if I am ſo happy as to eſtabliſh this truth by irrefutable evidence.

The human body may be conſidered as a plant, of which every part preſerves the character of the ſtem.

A propoſition ſo ſelf-evident, I cannot repeat ſo often as it is neceſſary; becauſe it is attacked indifferently on all hands; becauſe it

it is inceſſantly inſulted both in word and deed, and inceſſantly violated by authors and artiſts.

In this reſpect, the moſt eminent maſters preſent me with the moſt ſhocking incongruities. I am unacquainted with a ſingle one who has thoroughly ſtudied the harmony of the contours of the human body: not even Pouſſin, not even Raphael. Claſs, in their pictures, the forms of the face; oppoſe to them analogous forms taken from Nature—or, to expreſs myſelf in other words, draw, for inſtance, their contours of foreheads; look for ſimilar ones in nature, and then compare the progreſſions of the one and the other, and you will find a deficiency of reſemblance—a deficiency which you could not have ſuppoſed in the firſt maſters of the art.

I ſhould, perhaps, allow, if I except the lengthening and the tenſion of the figures, eſpecially of human figures, to Chodowiecki moſt ſentiment for homogeneity; but it is only in caricaturas—I mean to advance, that he ſucceeds in expreſſing the coherence of the parts and of the traits in grimaced ſubjects, in characters overcharged or burleſqued. Juſt as there is a homogeneity for beauty, ſo is there one alſo for uglineſs. Every ſingular figure has a ſpecies of irregularity peculiar to itſelf, and which extends to all the parts of the body, juſt as all the actions of a good man, and the bad actions of a villain, ever preſerve the character of the original, or at leaſt ſavour of that character.

Poets and painters, at leaſt the greateſt part of them, pay little or no attention to this truth, which, however, may be of ſuch infinite ſervice in the cultivation of the fine arts. The moment we perceive in any ſubject incongruous parts, that moment our admiration ceaſes.

Why has no perſon hitherto taken it into his head to aſſociate eyes of a different colour in the ſame face? Such an abſurdity would not be more ridiculous than that of introducing the noſe of a *Venus* into a face of *the virgin*; an abſurdity which is every day committed, but which does not the leſs for that offend the obſerving eye of the phyſiognomiſt.

A man

A man of the world has aſſured me, that, at a maſked ball, a noſe of paſteboard only, put it out of the power of his moſt intimate friends to diſcover him. So true it is that Nature revolts againſt every thing foreign to herſelf.

'Take, if you think proper, in order more clearly to elucidate the fact, a thouſand ſilhouettes exactly deſigned. Begin with claſſing the foreheads only, (I ſhall ſhew in proper time and place, that, after ſome ſigns exactly determined, all real and poſſible foreheads may be referred to certain claſſes, the number of which does not extend to infinity;) I ſay, begin with claſſing ſeparately the forehead, the noſe, the chin; afterwards collect the ſigns of one particular claſs, and you will unqueſtionably find that ſuch a form of noſe never ſupports a forehead of ſuch another form heterogeneous to it; that ſuch a ſpecies of forehead is ever aſſociated with ſuch a noſe of an analogous ſpecies.

This examination might be extended equally to the other parts of the face; and they would ſupport it, if the moveable parts had more ſtability, if they were leſs ſubject to contract borrowed airs, which are not the effect of the primitive form, of the productive force of Nature, but that of diſguiſe or of conſtraint.

I ſhall collect, in ſome particular prints, examples which will ſerve as a complete confirmation of theſe principles. I ſatisfy myſelf, at preſent, with relating the ſimple reſult of my reſearches.

I have never found, among a hundred foreheads which appear rounded in the profile, a ſingle one which preſented an aquiline noſe, properly ſo called. I do not recollect, in the ſame number of ſquare foreheads, or which approach that form, one whoſe progreſſions are not marked by profound cavities.

When the forehead is perpendicular, never does the lower part of the face preſent parts ſtrongly bent into a circular form, unleſs it be perhaps the part below the chin. When the form of the face is perpendicular, and ſupported by bones ſtrongly compacted, it never admits of eye-brows very much arched.

If

If the forehead advances, the under lip generally projects; only this rule is not applicable to children.

Foreheads ſlightly curved, and yet ſloping very much backward, cannot admit of a little turned up noſe, whoſe contour preſents in profile a marked excavation.

The nearneſs of the noſe to the eye always ſettles the diſtance of the mouth.

The greater the diſtance between the noſe and the mouth, the ſmaller alſo will be the upper lip. An oval form of face almoſt always ſuppoſes lips plump and well deſigned.

Other obſervations of the ſame kind, which I have collected, ſtill need to be confirmed by experience: but here is one whoſe evidence is ſtriking, and which will prove to every mind capable of feeling and of ſeizing the truths of phyſiognomy—'How ſimple 'and harmonious Nature is in her formations, how uniformly ſhe 'rejects patch-work.'

Take the ſilhouettes of four perſons acknowledged to be judicious: ſeparate the parts of each; and of theſe detached ſections compoſe a whole ſo nicely adjuſted, that the joining ſhall not appear. With the forehead of the firſt ſilhouette affort the noſe of the ſecond; add to them the mouth of the third, and the chin of the fourth, and the reſult of theſe different ſigns of wiſdom will become the image of folly; for at bottom all folly, perhaps, is only an heterogeneous incoherence.

It will be ſaid, that theſe four faces could not 'be heterogene-'ous, if they all belonged to men of ſenſe.' Be it ſo: let them have been ſuch or not, the junction of their decompoſed features will not the leſs produce an impreſſion of folly. Thoſe, therefore, who maintain that it is impoſſible to judge of the whole of a profile from one of its parts only, from a ſimple detached ſection; I ſay, ſuch perſons would be founded in their aſſertion, if Nature, like Art, ſatisfied herſelf with piecing up her works. But the compoſitions of art are arbitrary, whereas Nature ever acts according to

to permanent laws. Should it happen that a man of good ſenſe fall into madneſs, ſuch a revolution is immediately announced by heterogeneous ſigns. The lower part of the face lengthens; the eyes take a contrary direction from that of the forehead; the mouth can no longer remain ſhut; or elſe the features undergo ſome other derangement which makes them loſe their equilibrium. Indeed, the accidental madneſs of a man naturally judicious, will manifeſt itſelf by a want of harmony, by an incoherence of the features of the face. If we are deſired to judge from the forehead only, we muſt venture no further than to ſay—'Such was the 'natural capacity of this man, before his face was changed by 'extraordinary cauſes.' But if the whole face be exhibited, it will not be difficult to determine the radical character, and to diſtinguiſh what the man formerly was, from what he actually is.

You muſt begin with ſtudying the harmony of the conſtituent parts of the face, if you wiſh to ſtudy phyſiognomy with ſucceſs; for, without this preliminary branch of knowledge, your utmoſt efforts will prove fruitleſs.

It is impoſſible for any one to make progreſs in the ſcience of phyſiognomy, or poſſeſs its true ſpirit, who is not endowed with a kind of inſtinct for perceiving the homogeneity and the harmony of Nature; who poſſeſſes not that accurate tact, which ſeizes at the firſt glance every heterogeneous part; in other words, every thing in a ſubject which is only the work of art, or the effect of conſtraint.

Far removed from the ſanctuary of this divine ſcience be all thoſe who, deſtitute of the feeling to which I allude, dare to call in queſtion the ſimplicity and harmony of Nature; all thoſe who, conſidering an organized body as a piece of chequered work, repreſent Nature as a compoſitor for the printing-preſs, picking the characters out of different caſes. The ſkin even of the ſmalleſt inſect has not been woven in this manner; how much leſs the maſter-piece of all organiſations—the human body!

He who dares to doubt reſpecting the immediate progreſſion, the continuity, the ſimplicity of the organical productions of

Nature, is not formed for feeling her beauties, nor conſequently for eſtimating thoſe of art, the imitator of Nature.

I beg pardon of the reader, if I expreſs myſelf with too much warmth; for my ſubject hurries me along, and what I advance is of the greateſt importance.

The knowledge of the homogeneouſneſs of Nature in general, and of the human form in particular; the prompt feeling which impels us inſtantaneouſly to form a judgment of both the one and the other, as it were, inſtinctively, furniſh us with the key of all truth. Is any one, on the contrary, deſtitute of this knowledge, of this feeling? He has only falſe ideas of things. I muſt impute the many caprices and extravagancies which are to be found in works of art, in the productions of genius, and in our actions and deciſions, to ignorance and the want of inſtinctive feeling. Hence the ſcepticiſm, the incredulity, the irreligion of the preſent age.

Can he who allows the homogeneity of Nature, and who poſſeſſes the feeling of it, poſſibly be an infidel? Can he refuſe to believe in the Father and in his bleſſed Son? Muſt he not acknowledge the moſt perfect agreement, the moſt divine harmony; one and the ſame ſpirit of unity and ſimplicity in Nature and in Revelation, in the conduct of our Saviour and that of his apoſtles, as well as in the precepts which they have left us? Where finds he the appearance—what do I ſay—where finds he the poſſibility of an incoherence?

To the human phyſiognomy let this principle be applied. It will continue no longer a problem, after one is intimately convinced of the homogeneouſneſs of the human form, after it becomes perceptible on the firſt glance, after it is felt ſufficiently to refer to the want of this character, the infinite diſtance which ſeparates the works of art from the works of Nature. Be poſſeſſed of this feeling, this inſtinct, or this tact, diſtinguiſh it by what name you pleaſe, and you will allow to every phyſiognomy only the juſt meaſure of faculties of which it is ſuſceptible, and you will act upon each individual according to its capacity, and you will never

never be tempted to aſcribe to a character heterogeneous qualities, which could not belong to it.

Faithful to the rules of Nature, you will work after her; you will exact no more than ſhe has given; you will reject only what ſhe has rejected. It will be eaſy for you to diſtinguiſh in your wife, in your children, in your pupil, in your friend, every trait which is ſuitable to him, in virtue of the organiſation of Nature.

By acting with prudence on this original ſtock, by giving direction to the capital faculties ſtill ſubſiſting, you will be able to reſtore to the propenſities of the heart, and to the traits of the phyſionomy, their firſt equilibrium. In general, you will conſider every tranſgreſſion, every vice, as a derangement of this harmony. You will admit that every deviation produces on the exterior form alterations which cannot eſcape the eyes of the quick-ſighted; you will allow that vice deforms and degrades man, created after the image of God.

If the phyſionomiſt is penetrated with theſe feelings and with theſe ideas, who will form a more accurate judgment than he of the actions of man, and of the works of art? Will any one ſuſpect him of injuſtice? Will not his deciſions be founded on proofs that are irreſiſtible?

I ſhall here conclude this Lecture; and, in order to guide with more certainty the judgment of the reader, ſhall proceed to exhibit (as Additions) a new ſeries of Portraits. They ſhall be examples to juſtify the rules laid down, and at the ſame time to indicate the deviations.

LECTURE XXVI.

ADDITIONS.

NEW SERIES OF PORTRAITS.

A.

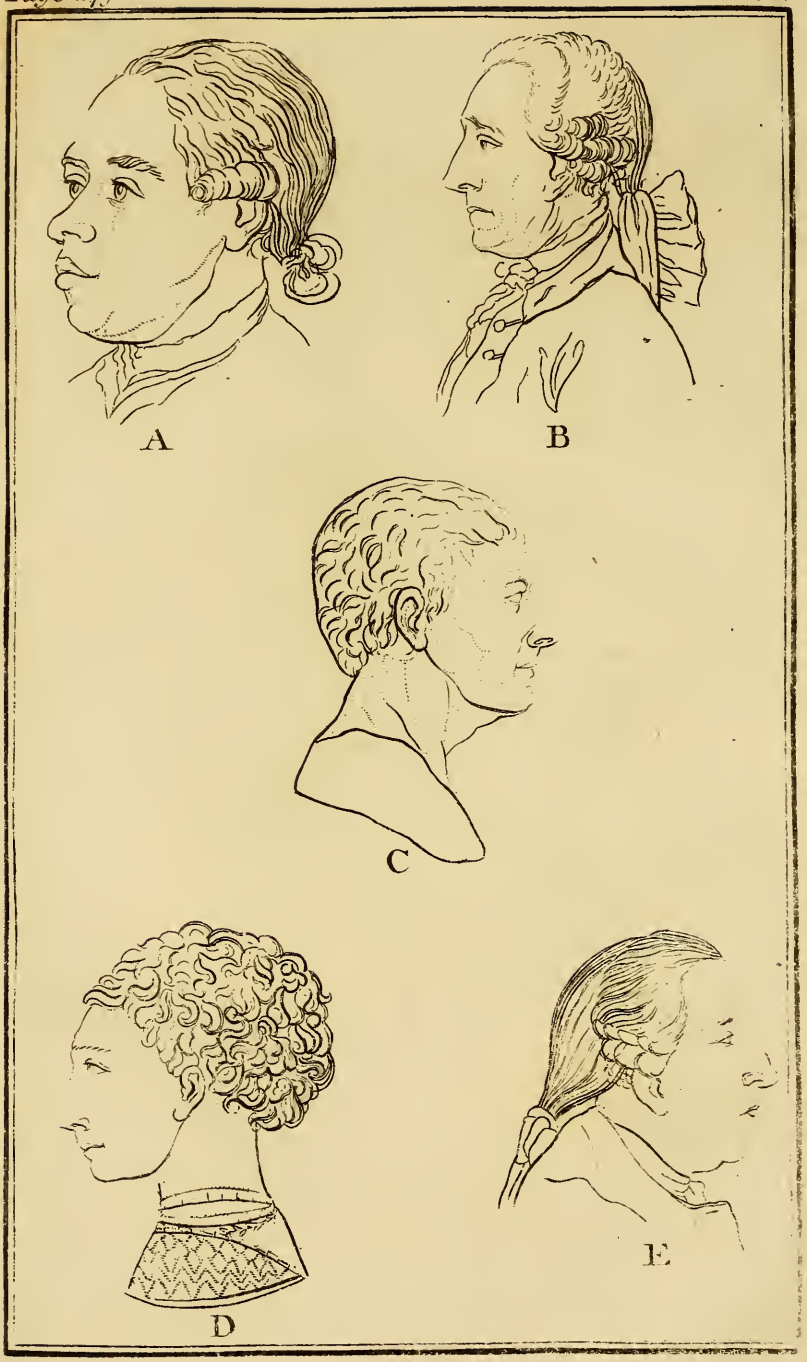
AN HONEST MAN, INCAPABLE OF ACTING FROM MALIGNITY.

See the Plate.

FIRST, here is a head in which the nose and mouth are found in the most perfect harmony. The forehead is almost too good for the under part of the face. The eye possesses an exact medium in the combined whole; and this whole promises a character honest, incapable of acting from malignity. He has not a great deal of sensibility, but yet there is nothing harsh in him.

The under part of the face announces a contracted intellect, which you would not have expected from such a forehead.

ADDI-


A
B
C
D
E

ADDITION. B.

A MAN CALM AND GENTLE.—*See the Plate.*

Without being ordinary, the forehead is not ſo good as the noſe, and conſequently theſe two parts are not homogeneous. The laſt announces a man who thinks with much ingenuity; but I do not find the ſame degree of expreſſion in the under part of the forehead, and ſtill leſs in the interval between the eye and the eye-brow. Beſides the ſtiff and conſtrained attitude of the whole, it forms a contraſt with the eye and mouth, and eſpecially with the noſe.

This phyſionomy, the eye-brow excepted, indicates a character calm and gentle.

ADDITION. C.

MIRTH, BORDERING ON RAILLERY.—*See the Plate.*

This outline, drawn after a buſt of Cicero, may be produced, in ſome ſort, as a model of homogeneity. Every thing in it bears the ſame character of ingenuity; every trait is equally cut, poliſhed, ſharpened. Though I do not find in it the ſublime, you hazard nothing in affirming that this profile is extraordinary.

This phyſionomy I would propoſe as the prototype of an acute and penetrating genius; but I ſuſpect him a little of giving into ſubtilties and minuteneſſes. Good-nature is not what I would expect from it, but rather mirth bordering on raillery.

ADDI-

ADDITION. D.

GENTLENESS, GOODNESS, AND SENSIBILITY.—*See the Plate.*

This head is one of the moſt original, and moſt ſtrikingly marked.

I diſcern in it an air too childiſh: the deſign in general is timid, and the contour of the forehead eſpecially ought to have been managed with more freedom; but, nevertheleſs, a very beautiful harmony reigns through the whole. Every thing unites in expreſſing a character of gentleneſs, goodneſs, and ſenſibility. When the hind-head is roundly prominent, the forehead and noſe uſually advance likewiſe, and the whole face aſſumes a form more or leſs arched.

In truth, the eye in this profile is a little too diſtant from the extremity of the noſe; but conſidered by itſelf, it depicts, like all the reſt, a ſoul filled with candour, a mind accurate and juſt, rather than profound.

ADDITION. E.

HEAD OF A MAN OF EXACTNESS.—*See the Plate.*

However ſingular it may be in other reſpects, a homogeneous face diſtinguiſhes itſelf almoſt always by a natural air which ſtrikes from the firſt moment. Here is a proof of it. Connoiſſeur or not, will any one pretend to doubt of the authenticity of the oppoſite profile? Will any one take it for a work of imagination? Certainly not; every perſon who looks at it muſt declare, without heſitation, that it is truly copied after Nature. It is not thus, in effect, that art invents; it never reaches this accuracy of relation, this

F

G

H

I

this harmony in the features and in the parts of the face. A portrait like this inſtantly awakens ideas of reſemblance to ſuch and ſuch perſons whom we think we have ſeen; or elſe it inſpires the idea that there muſt exiſt phyſionomies which approach to it. Such a forehead never ſupports a noſe deſcending in a perpendicular line: there muſt be of neceſſity this aquiline noſe, this form of lip, this mouth half opened, and made for eloquence. It will be eaſy likewiſe to determine from this forehead the meaſure of the faculties which it contains. We muſt not expect from it the ſublime flights of poetry; but the whole features taken together will ever reſcue this head from the herd of ordinary beings. It promiſes a man of exactneſs, the friend of order, and who carefully retains the ideas which he has once received.

ADDITION. F.

PORTRAIT BEARING THE IMPRESS OF TRUTH.—*See the Plate.*

The impreſs of truth is upon the oppoſite portrait. What preciſion and harmony are diſtinguiſhable in this face. The deſign of it is ſtrongly marked; but I find an incoherent void in the interval which ſeparates the eye-brows, and their expreſſion itſelf appears to me ſomewhat vague and feeble. Beſides, the character of this forehead might very well retain the emotions of goodneſs which ſeem to animate the mouth; that is to ſay, that the ſpirit of application of the original, and his natural firmneſs, might eaſily degenerate into caprice and obſtinacy.

ADDITION. G.

PORTRAIT OF A MAN NOT EASY TO BE SPORTED WITH. *See the Plate.*

A good phyſionomiſt ſhould know how to diſtinguiſh, in every unknown portrait, the traits which are true, from thoſe in which the

the painter has failed, or which he has altered: thoſe which are in Nature, from thoſe which are out of it. A ſingle trait perfectly true, ſhould ſuffice him to determine and ſettle all the traits which are only half true, or which are not at all ſo. I boaſt not, for my own part, of having arrived at this degree of ſagacity, at this infallibility of tact; yet, however, I have, at leaſt ſometimes, the good fortune to approach it leſs or more, and to make experiments tolerably ſucceſsful in this way. Whatever is in this, it would be difficult to ſucceed here with reſpect to the oppoſite portrait, in which I do not perceive a ſingle part in the *exact truth* of Nature. All I can ſay of it is, that the forehead is in harmony with the hair, and particularly with the chin.

Were I to form a judgment from theſe features, I ſhould ſuppoſe that, in the original, the eye-lids are more wrinkled, the upper lip much more preciſe and more prominent; and the parts of the face, properly ſo called, better marked in general. I am equally certain that the copy does not give entirely the expreſſion of the mouth, already ſo beautiful: it ought to be more open, and leſs undulating.

Notwithſtanding the imperfections of this portrait, I diſcern in it ſtill the character of a man not eaſy to be ſported with, and whoſe preſence alone would overawe mean and corrupted minds.

ADDITION. H.

PORTRAIT OF A MAN HARSH AND SURLY.—*See the Plate.*

Were it not as yet underſtood what I mean by the homogeneouſneſs of the face, the oppoſite portrait would fully explain it.

Compare the contour of the hindhead with the forehead, the forehead with the mouth; and you will find throughout the ſame harſh and ſurly character: a ſtupid obſtinacy is viſible in every feature taken ſeparately, and in the form of the whole. Is it poſſible

CATHERINE II EMPRESS OF RUSSIA.

From Lav

poſſible that ſuch a forehead ſhould be aſſociated with a little ſunk lip? Is it poſſible that, with ſuch a forehead, the hindhead ſhould be prominently arched?

ADDITION. I.

HEAD OF A MAN WITH A FALSE NOSE.—*See the Plate.*

Oppoſite is another ſtriking inſtance of the homogeneouſneſs of the face.

This man loſt his noſe by an accident, and in its ſtead ſupplied an artificial one. Was it poſſible for him to make choice of any form whatever indifferently, and make it equally to accord with the reſt of his face? Aſſuredly no; a long deſcending noſe like this alone could have fitted him: this progreſſion was the only true one; every other would have been incongruous, heterogeneous.

After this I aſk, If the noſe muſt not of neceſſity riſe backward when it thus inclines forward; and reciprocally, if the hinder part muſt not ſink when it is turned up at the tip? Here is then one primary poſitive rule, on which the homogeneity may be ſettled with mathematical certainty.

With reſpect to the ſignification of the face which the oppoſite portrait preſents, I would ſay, that it announces aſtoniſhing faculties, but with energy. The whole together, and more particularly ſtill the eye, the noſe, and the mouth, characterize a diſpoſition which cannot without an effort reſiſt the charms of pleaſure.

ADDITION. K.

CATHERINE II. OF RUSSIA.—*See the Plate.*

This illuſtrious princeſs, diſtinguiſhed by ſo much perſonal merit, and by ſo many *ſingular* qualities, I never had the honour of

ſeeing. I am certain, however (though I never had the ſlighteſt opportunity of diſcuſſing the reſemblance of this profile), that if the mouth is exactly taken, the forehead cannot be entirely true; that if the upper part of this diviſion of the face is hit with preciſion, there muſt certainly be an error in the ſection which appears between the eye-brow and the root of the noſe: A face ſo ſublime cannot abſolutely admit of a noſtril ſo ſmall. Beſides, the chin and the noſe are ſufficiently homogeneous, that is to ſay, they uniformly announce prudence and firmneſs.

The goodneſs and dignity ſo well expreſſed in the eye, are reproduced ſtill more advantageouſly in the form of the face, and in the forehead.

ADDITION. L.

PORTRAIT OF A FEMALE POSSESSING GENTLENESS AND BENIGNITY.—*See the Plate.*

On this phyſionomy Nature has imprinted the image of gentleneſs and benignity. Some marks of theſe are ſtill viſible in the copy, were it only in the mouth; but the irregular deſign of the eye, the immoderate lengthening of the noſe, and the harſhneſs of ſeveral other features, produce a heterogeneous effect, which does not belong to the character of this face.

The painter intended to give it an antique form, to introduce an expreſſion of greatneſs, but, as he has managed it, that expreſſion has degenerated into hardneſs; and in this, perhaps, he has only lent it his own character, little formed apparently for ſenſibility.

Compare this portrait with the following, to which imagination has not contributed the ſlighteſt article.

Fuseli Del. *Barlow Sculp.*

GENTLENESS and BENIGNITY.

From Lavater.

ADDITION. M.

PROFILE OF A FEMALE WHO POSSESSES TRUTH AND INGENUOUSNESS.—*See the Plate.*

In the oppoſite profile there is much more gentleneſs, benignity, uniformity, and homogeneity. It wants the vivacity of the preceding one, but you find in it ſo much the more truth and ingenuouſneſs.

This character is leſs aſſuming, but knows how to make its faculties turn to good account, and from that very circumſtance its ſtock is continually improving. Foreheads rounded in this manner never admit of an angular noſe; and when the mouth expreſſes ſo much goodneſs as this does, it is inſeparable from a look open and benign. With ſuch a phyſionomy you are perfectly ſecure againſt offence and outrage. A harmony of features ſo perfectly happy, is a ſafeguard againſt every aſſault.

ADDITION. N.

PORTRAIT OF DR. FRANKLIN.—*See the Plate.*

An elevated forehead, which is neither perpendicular nor angular, almoſt always ſuppoſes hair ſoft and fine, a chin thick and fleſhy, a noſe rounded at the end. When the forehead, viewed in profile, deſcribes two curves, the upper falls away backward, and the lower advances, ſo as to form afterwards a marked cavity.

With reſpect to the portrait under review, it may be adduced as the model of a thinker of ſingular ſagacity and penetration. This happy phyſionomy is wonderfully characteriſtic of a mind capable

of rising, without effort; he is a man who pursues his object with a reflecting coolness, but wholly exempted from obstinacy.

ADDITION. O.

HEAD OF SIR RICHARD STEELE.—*See the Plate.*

The opposite head presents an assemblage of a forehead elevated and bald, of a little nose more or less flat, and of a double chin.

It might be adopted as an almost universal law of Nature, that the eye-brows are always thick when they accompany expressive eyes, and nearly approach them.

The harmony of the features of this portrait prejudices you in its favour; every thing in it is perfectly homogeneous. Nothing more is wanting to characterise clearness and solidity of judgment. Without the smallest hesitation therefore I declare of this face—it is that of reason.

ADDITION. P.

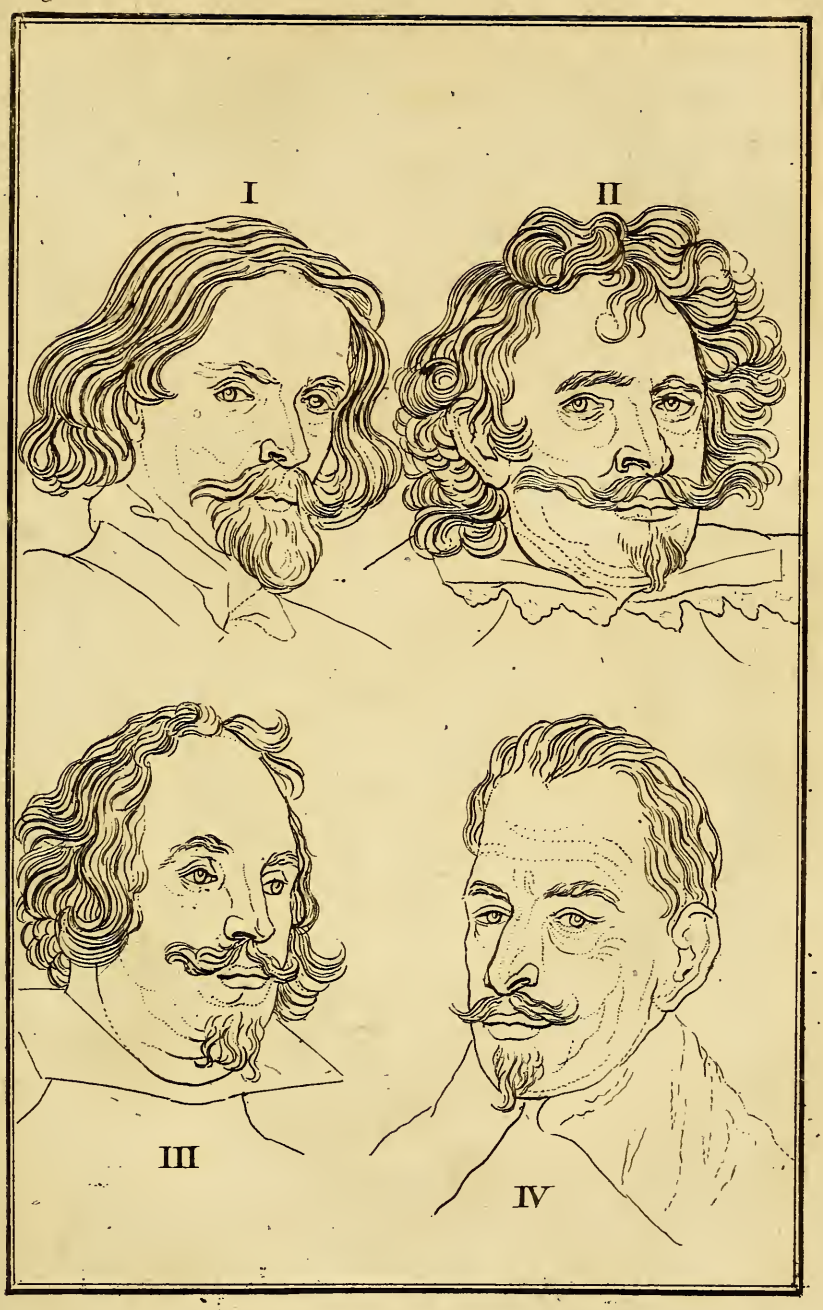
FOUR PORTRAITS AFTER VAN DYKE.—*See the Plate.*

I shall endeavour to explain what is homogeneous or heterogeneous in the features of the portraits on the opposite Plate.

I.

VORSTERMANS.

The gentleness and flexibility of his mind are characterized by the contour of the forehead, by the eyes, and by the aperture of the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II
III
IV

the mouth; but the drawing of the mouth itſelf is defective, and this incorrectneſs makes it form a contraſt with the other parts of the face. The point of the noſe too has ſomething heterogeneous, and the bone of the eye ought to be ſomewhat leſs obtuſe.

Portrait II.

GUZMAN.

This is truly the phyſionomy of a hero; but it required a more decided look, and eyes whoſe angles were more acute. The deſign of the lips is likewiſe too vague, too feeble for a face ſo energetic. The upper and under parts of the face are in perfect harmony in all other reſpects.

Portrait III.

PERERA.

The chin and forehead are homogeneous; though this laſt is not ſufficiently arched, that is, the contours of it are not round enough. This ſort of elevated and arched foreheads can ſcarcely harmonize with a noſe pointed and ſtrongly marked. They require one of a middle ſize, that is, rather ſmall than large, relatively to the forehead. Obſerve eſpecially, what is very remarkable, that ſuch a forehead riſing into an arch, and half bald, is uſually combined with jaws and a chin very fleſhy.

The head of Guzman, that of Franklin, under the letter N. of the Additions in this Lecture, and, in ſhort, the portraits on the preceding pages, furniſh a proof of it.

Portrait IV.

FRITLAND.

Here is another phyſionomy of a hero, and one of the moſt majeſtic. The character of its firmneſs is expreſſed with great truth.

truth. This man is formed to command, not to obey. The mouth in general, and particularly the line which divides it, are too inſipid for ſuch a face; the chin and under-chin too ſmooth and unmeaning. Such perpendicular foreheads as this, always aſſociate harmoniouſly with cheeks of an analogous form.

ADDITION. Q.

FOUR PORTRAITS AFTER VAN DYKE.—*See the Plate.*

Portrait I.

PEIRESC.

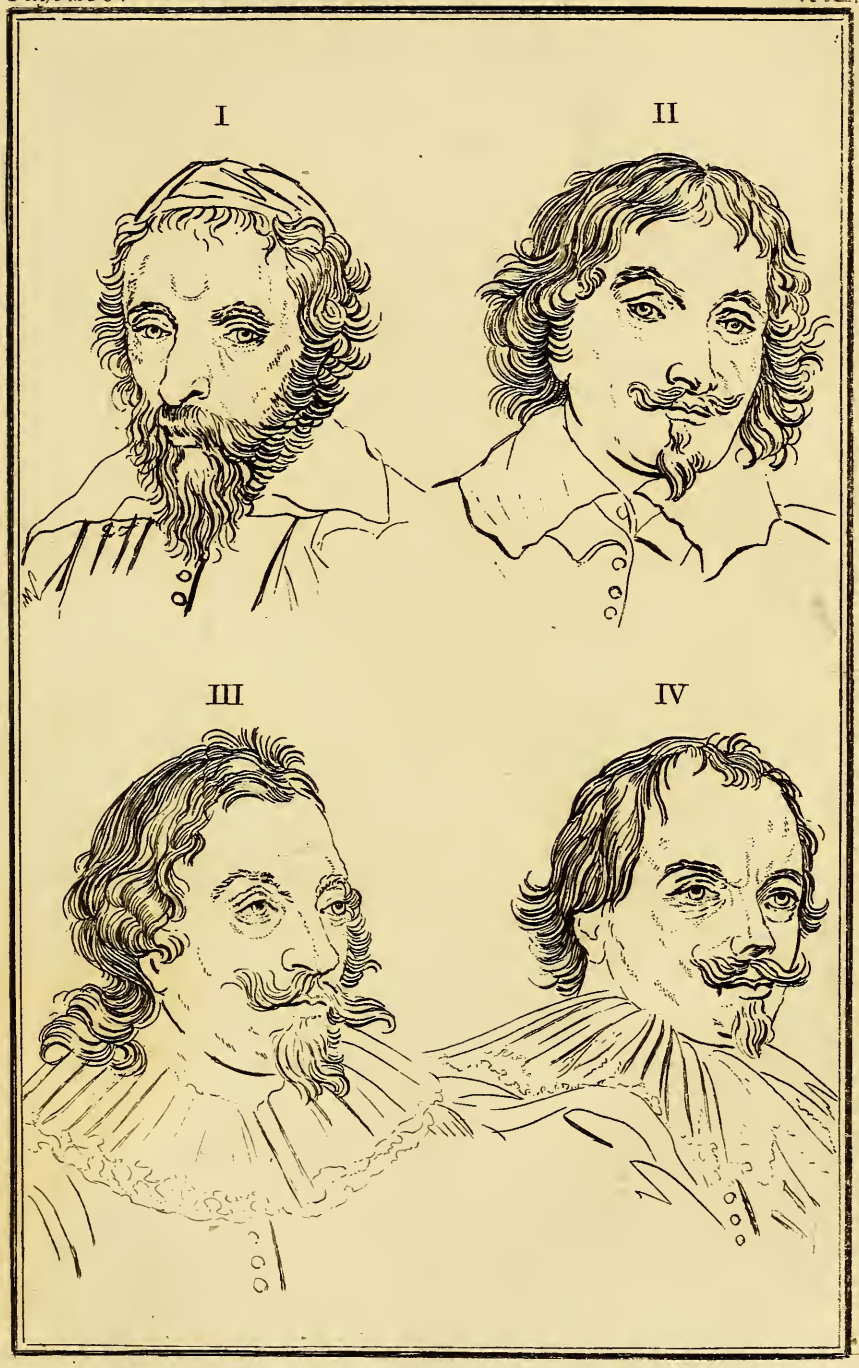
The phyſionomy of a conſummate politician, equally dexterous in diſcovering and in concealing ſecrets, formed for the labours of the cabinet in every reſpect. Faces which draw to a point thus, from the eyes to the extremity of the chin, always ſuppoſe long noſes. Never do we find in them a turned up noſe, or large prominent eyes. The firmneſs which characterizes them deſerves rather the name of obſtinacy; perſons of this ſort have recourſe to intrigue, and act by indirect means. They carefully ſhun occaſions which require them to appear, and to run any perſonal riſk.

Portrait II.

SCAGLIA.

If I may be allowed the expreſſion, this face is the maſter-piece of homogeneity. It announces a heart overflowing with ſenſibility, maſculine energy, and a compoſure incapable of being diſturbed. It ſuggeſts to me the idea of beings of a ſuperior order.

Seldom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Seldom are energy and calmneſs ſo happily blended. Need we be ſurpriſed, then, to read the following inſcription under his portrait?

'Hic quem tacentem nobilis finxit manus,
'Nuper diſertâ principes linguâ movens,
'Momenta rebus magna perplexis dedit.
'Sibi nunc ſilendo vivit, ac procul totum
'Undare mundum tacitus e portu intuens,
'Animum ad futura, doctus ex viſis, parat.'

IMITATED.

In form ſerene behold the ſage pourtray'd,
Whoſe tongue the hearts of princes lately ſway'd;
His hand was wont to guide the helm of ſtate,
And ſav'd his country from impending fate:
Now, ſafe in port, he hears the tempeſt roar,
And the loud ſurges daſh the ſounding ſhore:
Experience-taught reſigns all human things
'To mad ambition and the pride of kings;'
Eyes happier ſhores where war and tempeſts ceaſe;
Where all within, and all around, is peace.

PORTRAIT III.

CACHIOPIN.

This face is entirely drawn in the ſame ſpirit. It can ſuit only a man of ſuperior taſte.

The eye indicates love of the fine arts; the forehead promiſes a clear and ſound underſtanding, and quickneſs of conception, rather than penetration. In the under part, the noſe goes off a little too ſhort.

POR-

Portrait IV.

STEVENS.

Here is a viſible contraſt: the under lip cannot harmonize either with the mouth or the eye. This laſt too preſerves an expreſſion of gentleneſs which the mouth wants. Farther obſerve, that a noſe whoſe ridge is ſo broad, and which thus turns up at the tip, is a very uſual mark of judgment and of natural wit.

The relation which I have pointed out in ſome of the foregoing heads, you will find here between the forehead and the lower part of the face.

LECTURE

Barlow sculp.

HEAD after RAPHAEL.

A

LECTURE XXVII.

DETERMINED not to omit any thing which can illuſtrate the Science of Phyſiognomy, I have reſolved to devote a ſeparate Lecture to the works of Raphael, the moſt intereſting and the moſt inſtructive ſubjects. No copy can equal the perfection of his pictures, nor his drawings; but *ſomething* they muſt loſe under the graver.

PORTRAITS AFTER RAPHAEL.

A.

A SUBLIME CHARACTER.—*See the Plate.*

With a look of compaſſion this perſon ſeems to regard an object which excites ſorrow—a ſublime character, full of energy and ſtrength of judgment.

Separately to conſider every part, every feature of this face, not a ſingle one is to be found perfectly true, and of which the drawing is correct. Cloſely examined, the eye is quite a caricature; the ſame thing I muſt ſay of the eye brow, the noſe, the mouth, the chin, the forehead. The noſe, which is the part the beſt managed,

as well as the moſt elegant and the moſt expreſſive, is unſuitable to a female face—it is not natural; nevertheleſs it produces effect; it ſeduces, becauſe it is the caricature, the incorrect copy of a pretended Greek noſe. The notched contour of the point of the noſe is likewiſe an irregularity, and is not homogeneous to the other contours of that part. Laſtly, the chin is maſculine, and out of nature.

Young painters, deſigners, poets! allow me yet once more to tender you this ſalutary advice—Above every thing, aim at truth: be correct; ſtudy, copy, meaſure Nature. Be on your guard againſt that *ideal beauty*, that *great manner*, that *high ſtyle*, that *antique taſte*, and all the other faſhionable terms with which your ears are inceſſantly ſtunned, and your imagination heated, but which only miſlead you from truth. We ſometimes overlook negligences in a genius of the firſt order, in a painter otherwiſe known to be correct, who, hurried on by his ideas, preſents them haſtily in a ſlight ſketch; but, nevertheleſs, theſe negligences are not the leſs real faults.

B.

ATTENTION, DESIRE, HOPE, REFLECTING ASTONISHMENT.

See the Plate.

Theſe are the principal characters diſtinguiſhable in this ſecond head of Raphael.

The noſe promiſes great elevation of ſoul, ſuperior wiſdom and equal candour. There is an air of goodneſs in the mouth which borders on weakneſs. The eye and eye-brow announce the compoſure of ingenuouſneſs, undiſturbed by paſſion, and the ſame expreſſion is alſo apparent in the outlines, from the forehead down to the ear.

Barlow sculp.

Attention, desire, hope, reflecting Astonishment.

after Guido.

From Lavater.

C

HEAD AFTER GUIDO.—*See the Plate.*

I here ſubjoin, in the ſame ſtyle, a head after Guido. Both for truth of expreſſion, and correctneſs of deſign, it appears to me admirable; therefore, I muſt be allowed to give it the preference to that of Raphael, which ſeduces chiefly by the beautiful contours of the noſe.

C.

HEAD OF A MAN OF A SERIOUS CAST.—*See the Plate.*

The ſerious caſt of this face, and its maſculine energy, ſurely deſtroy not the ſentiments of compaſſion which are at the ſame time painted on it. It is the affliction of a good man, ſuch as, in effect, I find him in form and features of the face. I muſt not ſay that this air of the head is affected; but cannot help finding fault with the eye-brows, which ſo far from harmonizing with the energy of the whole, are only feeble and harſh.

HEAD OF A MAN WHO GROANS UNDER THE PRESSURE OF HIS SORROW.—*See the Plate.*

The head here ſubjoined, is from the hand of a different maſter; but it equally expreſſes the intereſt of compaſſion. It has not, by much, the ſame energy, though drawn, perhaps, with more accuracy than that of Raphael.

This face repreſents the ſituation of a man who groans under the preſſure of his ſorrow, and who has not ſufficient ſtrength to ſupport it: it is a face rather ordinary than ſublime.

D.

PROFOUND CONTEMPLATION.—*See the Plate.*

Were this face interfected by lines, the drawing would be found aſtoniſhingly incorrect: it would again appear how widely the greateſt maſters deviate from Nature, and that they conceal their faults merely by dint of genius.

Whatever may be the inaccuracies of this face, it does not the leſs approach toward the ſublime. Every thing in it announces profound contemplation: you here ſee a ſoul calmly occupied with its object, and which, without being agitated by the more violent paſſions, has, however, nothing of the coldneſs of indifference.

Were every part of this face to be reduced to its proper place and proportion, the forehead would be leſs maſculine; that is, it would have ſomething more of a curve; the eye-brows would have more preciſion; the upper eye-lid would be more ſtrongly marked, and have more of the arch; the noſtril would more clearly appear; the mouth would be more agreeable, and the lips better formed. Even in the original painting, theſe are not the only defects which diſfigure this piece. This head, were they corrected, would be a worthy repreſentation of that of *the Virgin*. It is ſtill lovely, even in its preſent ſtate, were it only but for the contour of the noſe.

THREE INFERIOR FACES.—*See the Plate.*

The face I have been ſpeaking of will ever be preferred to the three oppoſite, which are much leſs diſtinguiſhed, and are the production of a pencil very inferior to that of Raphael.

D
E

E.

HEAD OF AN ANGEL.—*See the Plate.*

This is no more, in my opinion, the head of an angel, than it is that of a man. Why? Becauſe it is compoſed of parts altogether heterogeneous. Whatever illuſion it may produce as a whole, and let this illuſion proceed from the figure itſelf, or from its attitude, or from the flowing hair, or, if you pleaſe, from the ſerious and diſcontented air diſcoverable in the mouth and in the eye, nevertheleſs it is decidedly certain, that this production totally violates every rule of deſign. This judgment will be pronounced on it by every accurate and unprejudiced obſerver.

The noſe, taken apart, is ſuitable only to a young lad of a good heart, but a weak underſtanding. The forehead conceals a reflecting character, but at the ſame time cold and obſtinate. The under lip (of which the deſign cannot bear the ſlighteſt inſpection) ſeems agitated by apprehenſion and terror. That eye feeble, and incorrectly drawn, has beſides, I think, an air of timidity. That fire, and that ſublime compoſure, which become the Meſſenger of Heaven, the Announcer of the judgments of the Moſt High, and the Miniſter of his vengeance, is not there diſcernible. The upper part of the face forms a contraſt with the under: the former does not admit of that ſhrinking under-lip, nor of that retreating chin. I muſt add, even at the hazard of tiring my readers, that the ear, thrown to an infinite diſtance from the noſe, is a violation of the laws of homogeneity; and likewiſe, that notwithſtanding all the efforts of the painter, the neck is feeble to the laſt degree, and diſguſts by its immoderate tenſion.

The eye-brow, viewed in front, is perhaps homogeneous to the forehead; but, after all, this trait is defective in reſpect of truth and expreſſion.

PROFILE

F.

PROFILE, VOID OF TRUTH, HARMONY, AND GRACE.

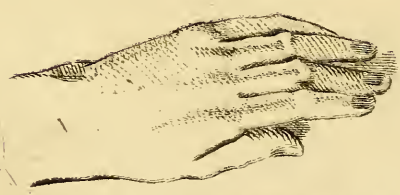
See the Plate.

At ſight of this profile ſome will declare, with an enthuſiaſm real or affected, 'This is a Greek head.' Others will exclaim, 'It is impoſſible to tell what it is!' What deciſion ſhall I then pronounce? Yet once more, nay a hundred times more, if there be occaſion to repeat it, 'My rule is Nature.'

Did ſuch a face really exiſt, what an impreſſion would it make upon us, and on every perſon capable of reflection! Perhaps it might ſeduce for a moment; or, in other words, we might imagine that we perceived ſomething great in it: but will the heart find there any thing to ſolace it, and can we diſcover in the combined whole the character of true greatneſs?

This profile wants truth, harmony, and grace; how then comes it to ſtrike at the firſt glance, and by what charm does it force our approbation? Not, ſurely, by that eye, the deſign of which is ſo frightful; as little can it be by that uncouth trait which repreſents the noſtril; nor theſe lips, as wretchedly given as all the reſt. Where then lurks the illuſion? Partly in the beautiful contour of the forehead; perhaps alſo in the eye-brow, which poſſeſſes much delicacy, notwithſtanding the incorrectneſs of the deſign; it is eſpecially in the contour of the noſe, from the eye-brow to the extremity of the upper lip; laſtly, it is leſs or more in the chin. But however beautiful theſe parts may be, they want expreſſion; they flatter the ſenſes, but ſay nothing to the underſtanding.

F



G

H

G.

PROFOUND AND CONCENTRATED SORROW.—*See the Plate.*

That this print is infinitely inferior to the original, it cannot be doubted. The deſign of it is contemptible, if minutely examined feature by feature. It is a defective performance, and in vain do you look for either nature or art; every thing in it is ſpoilt by affectation. Can theſe be eyes? Is that a mouth? What means that noſe, at leaſt as to the noſtril? The hand at the bottom of the plate, is neither that of a man nor of a woman. This wretched copy is probably the effort of a young artiſt eager in the purſuit of genius.

What diſagreement between the noſe, the eyes, and the mouth! There is at moſt a kind of relation between the chin and the mouth; but this laſt is ſo bungled, particularly in the corner of the lips, that it is impoſſible to charge it to the account of Raphael.

The eyes are fore-ſhortened; but wherefore, in the ſame figure, and in the ſame poſition, not foreſhorten alſo the noſe and the upper lip? which, by the bye, can be the lip neither of a man nor of an angel, nor that of an animal.

The forehead is the ſeat of profound and concentrated ſorrow, which tends to fainting, of which the mouth gives the expreſſion.

H.

SANCTITY TRULY APOSTOLIC.—*See the Plate.*

This head was copied from a ſimple ſketch in the collection of Mr. Fœſch, a member of the great council of Bâle. A face full of ſoul, and a ſanctity truly apoſtolic.

However

However careleſs a ſketch of Raphael may be, we always diſcover in it the *great Raphael:* every where the ſame ſenſibility; every where a certain effect. After noticing twenty faults in one of his pieces, the queſtion will always recur in the end, 'But how 'comes it, that this face produces a hundred times more effect than 'ſo many other deſigns more laboured and correct?'

Here the forehead, conſidered by itſelf, is neither well ſhaped nor well drawn. The eye-brow is ſcarcely viſible. The form of the eyes is trivial to the laſt degree. The contour of the cheeks has nothing to diſtinguiſh it, and, with ſtrict propriety, cannot be called beautiful. In what, then, conſiſts the happy expreſſion of this head? Why are we inſtantly diſpoſed to call it the head of an apoſtle? How come we to dwell upon it with a religious veneration? For this reaſon, becauſe there is more than one ſpecies of beauty diſtinguiſhes this head, and contributes to the ſurpriſing effect which it produces. Firſt, that large noſe which poſſeſſes ſo much energy; then the mouth, though the deſign of it be a little too vague; add to that the ſoftneſs of the hair of the beard; but above all the ſection of the forehead which is between the eyes, near the root of the noſe; in ſhort, the ſimplicity of the compoſition, and the harmony of the whole, every part of which contributes to the ſame end.

I find in it a mind attentive, a character full of energy, a ſoul powerfully intereſted in its object, and impelled by vivacity of feeling.

I.

VIRGIN MOTHER OF THE SAVIOUR.---*See the Plate.*

The original preſents great beauties: the copy conveys them with all poſſible exactneſs; and yet I muſt not declare, that this head is admirable, that it reaches the ſublime. It does not produce a decided effect. Without being ordinary, it is neither an accurate

J
K
L

accurate production, nor a work of genius; and the one or the other is absolutely necessary to succeed in painting.

It is not thus that Durer and Holbein designed: they accustomed themselves faithfully to follow Nature. All the faculties of the soul appear to be suspended in the opposite face. It expresses neither profound meditation, nor tender affection. The eyes, and even the whole together, sufficiently characterize the Virgin Mother of the Saviour; but the eye-brows are too thick, and ought to have been more arched. The under part of the nose is mean. That mouth, open from the one angle to the other, thereby becomes insipid. The lips are ill-formed, and the chin likewise has been neglected.

K.

HEAD OF JOSEPH.—*See the Plate.*

This head, in the original picture, inspires admiration and respect; and the very copy approaches the sublime. The contour, however, of the forehead is palpably inaccurate; indeed, it is not designed in all its purity: the eye-brows and nostril are whimsical; but every thing else announces the sanctity of a patriarch, a calmness not to be disturbed, venerable goodness, modesty inaccessible to vanity, a moderation which alone would be sufficient to form the eulogium of this character.

L.

INFANT HEAD OF CHRIST.—*See the Plate.*

When I feel myself under the necessity of finding fault with works which I could have wished it had been in my power to commend, it gives me pain. But *amicus Plato, amicus Socrates,*

ſed magis amica veritas—Plato is my friend, Socrates is my friend, but Truth is ſtill a dearer friend.

The drawing of this forehead is timid and deſtitute of character. Even for an ordinary child, the noſe would be too mean. Were the upper lip a little more, and the lower ſomewhat leſs ſtrongly marked, there would be an expreſſion of goodneſs and greatneſs in the mouth. The eyes promiſe a judicious mind, excellent diſpoſitions, dignity; but look not here for the ſublime.

The under part of the chin, the ear, and the eye-brows, are almoſt beneath criticiſm; notwithſtanding which, this head, in the original picture, produces the moſt ſtriking effect---for, on looking at it, you fall proſtrate, and adore it. In works of a certain deſcription, *all depends on a little more or a little leſs.*

M.

INFANT HEAD OF ST. JOHN.---*See the Plate.*

This head, and the three preceding, have been detached from the picture of the *Holy Family*, and are ſaid to have been copied on oiled paper.

The oppoſite head does not the leſs preſent the forehead of a perfect changeling. The noſe is deſtitute of character, and, particularly in the under part, is contemptible. The eye and the mouth expreſs a fixed attention: I diſcover in them much ſimplicity and goodneſs, but nothing that indicates a ſuperior mind.

N.

ELIZABETH, THE MOTHER OF ST. JOHN-BAPTIST.
See the Plate.

According to all appearance, this figure repreſents Elizabeth, the mother of St. John-Baptiſt. It announces a mind attentive, and

M
N
O

and violently on the ſtretch, but which by no means approaches the ſublime. Here too there is not a ſingle part correctly drawn.

This criticiſm is particularly applicable to the eye-brow, the noſtril, and the mouth, or rather to what is ſubſtituted in the room of theſe parts.

The forehead, the noſe, and the chin, are paſſable. Even to the eye I will allow a certain preciſion; nevertheleſs, I think it is too piercing: I could wiſh to ſee in it more of dignity and devotion.

What gives to the heads of Raphael, even to the moſt ordinary, a merit ſo diſtinguiſhed, and a character of originality, is the ſimplicity of the compoſition, the happy unity of ideas, which all concur toward one and the ſame end.

O.

HEAD OF ST. JOHN BAPTIST.—*See the Plate.*

This is conſidered as one of Raphael's maſter-pieces: the original picture is in the gallery at Duſſeldorp.

There is a ſimplicity in it blended with a dignity which cannot fail to produce ſtrong and laſting impreſſions. A judgment may be formed of this, even from this third copy, to a greater or leſs degree. How much of nature and expreſſion! It is the image of ſpotleſs innocence, but you perceive in it not ſo much of 'the 'ſpirit of Elias' as the character of 'the friend of the bridegroom.' (Jo. iii. 29.)

Separately conſidered, the parts are not executed in a ſuperior manner; notwithſtanding which, the whole produces a fine effect. The mouth has ſomething affectedly preciſe and even inſipid. The hair is juſtly admired; but is not eaſily conceivable why, in a head of ſuch energy, the beard ſhould have been forgotten.

P.

THE CALMNESS OF INNOCENCE.—*See the Plate.*

Though this print be perhaps only a tenth copy, it is notwithſtanding an admirable production, full of ſoftneſs and ſimplicity.

The diſpoſition, the attitude, the details, every thing in it breathes the calmneſs of innocence. Is it poſſible not to diſcover the Virgin Mother of Chriſt in theſe features? Is it poſſible not to diſcover in them a character wiſe, prudent, and diſcreet, exempt from perturbation and paſſion? There is not a ſingle particular, even to the hands, that does not expreſs this character; but the contour of the noſe has loſt much of its dignity through the fault of the copyer.

Excepting the timidity and pitifulneſs of the drawing, and particularly of that right ear which has been ſo ſcandalouſly neglected, I find in the figure of the child the character of uncommon energy. It promiſes a perſonage who will ſignalize himſelf by great actions; who will not leave the world, without leaving in it eternal monuments of his glory. He is born to royalty, and ſeems already to feel his dignity. The features of the face, in other reſpects, ſuggeſt nothing of the amiable ingenuouſneſs which ſuits his age and character: it might, however, have been preſerved; for ſimplicity is by no means incompatible with heroiſm, though theſe two qualities are rarely found united in the ſame perſon.

By an air too timid and too vulgar, the under part of the face likewiſe gives diſguſt.

See Page 311.

Q.

CLEMENCY.—*See the Plate.*

The more that forms poſſeſs of the truth of Nature, the more correct and harmonious will be the deſign, and the more will theſe forms pleaſe the eye and ſatisfy the mind.

Though ſtill far from perfection, this head is better drawn than any of the preceding. It is quite in the ſame ſpirit: over all the parts of the face the ſame character ſeems diffuſed.

The contour of the noſe, I admit, goes off too much in an angle, and preſents ſomething of harſhneſs; but is not for that deſtitute of powerful expreſſion: it indicates as much firmneſs as dignity, and may be conſidered here, in this ſenſe, as the mark of a character of rectitude and impartiality.

The painter has, in general, introduced into this figure much clearneſs and energy: a noble ſimplicity animates the whole, and every part taken ſeparately.

In the moſt perfect harmony are the eye, the eye-brow, and the mouth. Every thing announces an indulgence and good-nature unmixed with weakneſs, clemency founded on juſtice, nothing of preciſeneſs or affectation.

To diſcover that this figure has been copied after the marble, it requires only a ſlight degree of attention; at leaſt, it is impoſſible to doubt that the artiſt, in imprinting his own genius upon it, has followed the model of an antique.

R.

A PATRIARCH OF SUPERIOR RANK, AND THREE YOUNG FIGURES.—*See the Plate.*

Here is neither a god, nor a demi-god; but, if this figure be preſented to me as that of a prophet or patriarch, I will not heſitate to place it in the higheſt order.

The hair and the beard alſo have a ſeductive influence: they throw a ſpecies of illuſion over ſeveral irregularities which might furniſh matter to criticiſm, or even appear ſhocking. For example, ſuch are the left eye-brow, the total neglect of this feature above the right eye, and the deſign itſelf of that eye. Alſo ſuch is the noſtril, ſo frequently, or rather almoſt always, neglected in Raphael's heads.

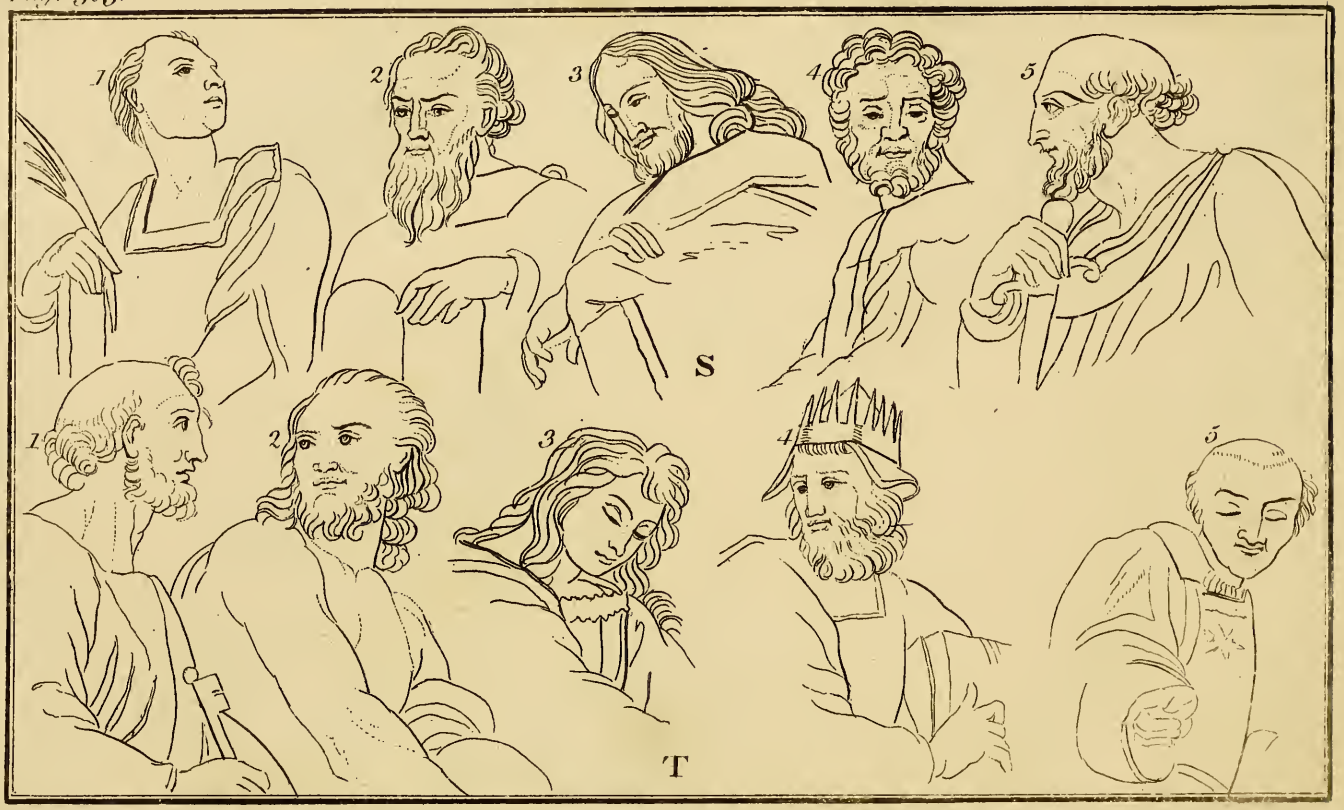
On the other hand, theſe blemiſhes are redeemed by great beauties. The diſpoſition of the ſubject, the attitude of the arms, the hands, the drapery, the flowing hair, the beard; and even, in ſome reſpects, the form of the face, the look, the ſhape of the noſe, all are managed in an elevated ſtyle which gives animation to the whole.

Theſe three figures of angels, or would-be angels, are only luſty ſtout lads, drawn without correctneſs, without truth, without amenity, and without character. They are neither children, nor grown men, nor angels, nor demons.

Fig. 2, in particular, is a hõrrid figure; and, were I diſpoſed to allow a degree of dignity to fig. 3, the noſe muſt ever appear contemptible.

FIVE

R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S.

FIVE HEADS.—*See the Plate.*

I adore what is exact, preciſe, and correct; what is not ſo, cannot be conſiſtent with truth. In this reſpect, Nature ſurpaſſes all the efforts of art. She always knows what ſhe is about: ſhe diſpoſes every thing, ſhe deſigns every thing; ſhe reduces all to the individual, which ſhe ſubdivides into other individual parts. Hence the nearer art approaches theſe principles of Nature, the more expreſſive will it be, and the greater effect will it produce. In the oppoſite plate the painter intended to riſe above ordinary forms; his imagination fed on intellectual beauty, and yet he faithfully adheres to nature and truth.

Fig. 1. Strikes us leſs than the others; and, in my opinion, it has loſt by the foreſhortening; but the under part of the face preſents a dignity not commonly to be found among men.

Fig. 2. This figure is too timid to be that of a Moſes; yet you diſcover in it, if I may be allowed the expreſſion, a celeſtial origin.

Fig. 3. That face would bear the impreſs of a ſublime compoſure, and ſuperior ſtrength of mind, were the noſe a hair's-breadth broader.

Fig. 4. This head ſuppoſes a being above humanity; and, even in the copy, it preſerves an energy and harmony which command reſpect.

Fig. 5. An open and contented character, of ſingular compoſure and goodneſs; it announces a mind luminous and formed for enjoyment. This face, however, reaches not the ſublime; it does not riſe even to true greatneſs.

FIVE

T.

FIVE HEADS —*See the Plate.*

Fig. 1. It is much to be lamented that the forehead is a little too tenſe: it ought to have bent inward more or leſs toward the middle, and conſequently to have deſcribed two arches when viewed in profile. With this exception, the whole taken together, and the parts in detail, admirably well expreſs attention mixed with aſtoniſhment; they promiſe a character truly dignified, a heart expanded to the reception of truth.

Fig. 2. A moſt diſtinguiſhed countenance, but it has unhappily fallen into the hands of a very indifferent copyiſt. With theſe fine large eyes that little noſe forms a ſhocking contraſt. The ſurpriſe which agitates this phyſionomy appears to be occaſioned by ſome cauſe of diſcontent.

Fig. 3. If I except the under part of the noſe, this face riſes to the true ſublime; in other words, it poſſeſſes the greateſt ſimplicity and the moſt powerful expreſſion. It ſuppoſes a reflecting mind, and a feeling heart. It promiſes, in a word, a perſon who will always act with dignity. The ſuperiority of this character is particularly diſtinguiſhable in the forehead, the eye-brows, the mouth, and the chin; and is again apparent in the wonderful harmony of the whole.

Fig. 4. Here again, and almoſt always, the tip of the noſe is faulty. Beſides, there is in this figure a knitting of the eye-brows which gives it an air of chagrin and ſullenneſs; the noſe likewiſe is too near the mouth. This face, otherwiſe energetical, is degraded by all theſe irregularities, and rendered diſguſting.

Fig. 5. Aſſuredly this face is not caſt in an ordinary mould; but it becomes almoſt inſupportable from its affected attitude and the prim air of the mouth: the drawing of the eye, too, offends againſt correctneſs. Beſides, the upper part of the face announces not energy, but much capacity, and a great facility of ſeizing beauties which affect the ſenſes.

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FROM THE SCHOOL OF ATHENS.—*See the Plate.*

The oppoſite head, excepting the incorrectneſs of the eye, is entirely in the ſpirit of Raphael; that is, you find in it his purity, his ſimplicity, and his genius.

The noſe alone is beyond all price. The upper lip advances too much, and the under is not much better deſigned. It is, in ſome degree, a defect of habit which recurs in moſt of Raphael's profiles.

V.

NINE HEADS.—*See the Plates.*

Theſe nine heads of Raphael's are admirably deſigned, and clearly diſcover the ſpirit of their author, rather better perhaps than all the preceding. They likewiſe poſſeſs more truth and correctneſs. I ſhall make a few remarks on each in particular.

Fig. 1. Is a man of good judgment, of ſingular honour and probity.

Fig. 2. A character firm, manly, and prudent; eſtimable, and even great, if you pleaſe; but not ſublime.

Fig. 3. Neither is this ſo, though perhaps with ſtill more merit. I diſcover in it much firmneſs and gravity, wiſdom and mature reflection.

Fig. 4. Rather the grimace of feeling than real ſenſibility. The air of the head indicates more of a ſtupid look than holy rapture.

Fig. 5. This head poſſeſſes, excepting the ear and the under part of the noſe, gravity, wiſdom, and dignity. It is the true phyſionomy of a Father of the Church, though a little more cunning than was neceſſary.

Fig. 6. This ſuppoſes a man who may have much ability and enterprize, but to whom I cannot admit elevation of ſoul.

Fig. 7. From this head I ſhould expect clear ideas, but it does not announce much greatneſs. The under lip ſinks too much.

Fig. 8. This face is aſtoniſhingly harmonious—perhaps it ought to have the preference to all the others. This is a man capable of giving good counſel, and who joins actions to words.

Fig. 9. A ſlight degree of incorrectneſs in the deſign of the noſe gives this phyſionomy a vulgar air; in other reſpects it wants not dignity, and promiſes talents.

X.

ATTENTION MIXED WITH ASTONISHMENT.

See the Plate.

Oppoſite is another head entirely in the taſte of our painter.

How admirable the ſimplicity of the compoſition, the fulneſs and rotundity of the deſign, the uniformity and harmony of the whole! In that beautiful face you diſcover a mind ingenuous and docile; a marked paſſion, yet at the ſame time ſo gentle, and moderated by ſo much calmneſs, that it ſcarcely retains the reſemblance of paſſion. However, I could have wiſhed to ſee a little more connexion between the parts, more of muſcular expreſſion, which Nature never fails to mark to a certain degree, though it be not always ſtrikingly apparent.

You

Barlow sculp.

ATTENTION mixed with ASTONISHMENT.

after Raphael.

from Lavater.

Barlow Sculp.

Chriſt Walking on the Sea. *after Raphael*

From Lavater.

You are ſure of finding, in all the heads of Raphael, a beautiful ſmooth forehead, and a long noſe remarkable for the breadth of the ridge: almoſt always, particularly in profiles and demi-profiles, the mouth is half open. In the preſent inſtance, you diſcern, through theſe diſtinctive features, attention mixed with aſtoniſhment. On the whole, the character appears poſſeſſed of ſingular gentleneſs, firmneſs, and candour.

Y.

CHRIST WALKING ON THE SEA.—*See the Plate.*

In the attitudes, and in the action, Raphael is peculiarly excellent in whole figures. His pictures in this kind have a character of truth and enthuſiaſm which I do not find, to the ſame degree, in his heads.

With reſpect to the oppoſite plate, the attitude of Jeſus Chriſt ought to be, I allow, ſomewhat more impoſing; but, nevertheleſs, this figure gives full proof of the talents of the deſigner.

Were the features of the face leſs concentrated, the expreſſion of it would be admirable: in its preſent ſtate, it riſes very little above mediocrity.

From the attitudes, as well as from the air of the heads, the other figures are equally ſtriking.

You already diſtinguiſh apoſtles in theſe ſimple fiſhermen, and they were aſſuredly worthy of this high vocation. Such men, ſuch phyſiognomies, muſt neceſſarily have been pleaſing to our bleſſed Saviour; muſt have met with a reception from him, becoming perſons ſent to him by his Father.

I am leſs pleaſed with the face of him on the prow of the veſſel than the reſt; and my reaſon is, that the left eye ſinks too much toward the noſe.

Z.

THE LAST SUPPER.—*See the Plate.*

To become ſenſible that this is an aſſemblage of great men, it is ſufficient, in my opinion, to look on theſe figures and theſe phyſionomies.

There is not a ſingle one entirely ordinary among theſe faces; but, with reſpect to both proportion and expreſſion, that of the Saviour (*a*) eclipſes all the reſt; it announces moſt dignity and calmneſs, moſt gentleneſs and reſolution.

The character of its greatneſs ought to be explained by the *form* of the face; by the *proportion* of the principal parts; the horizontal *parallelism* of the eye-brows, of the eyes, of the noſe, and of the mouth; the *perpendicularity* of the noſe, the ridge of which is broad and regular. The air of the head is here leſs expreſſive than the face itſelf. The attitude is entirely ſuited to the dignity of the greateſt and moſt gentle of maſters, and forms a fine contraſt with the other perſonages of the picture. Their features have not the ſame regularity. In ſome of them the root of the noſe is too cloſe to the eyes; in others the noſe is not in harmony with the forehead. In this reſpect in particular, thoſe marked *b*, *c*, *i*, *k*, are faulty.

For the face of the traitor I have long ſearched in this group; there are ſeveral on which I can fix ſuſpicion, not one which I dare poſitively accuſe. Undoubtedly, this is to be aſcribed to careleſſneſs in the copyiſt.

Notwithſtanding all their greatneſs, *c*, *d*, *i*, *k*, ſeem to poſſeſs an equivocal character.

I have

Barlow sculp.

THE LAST SUPPER. *after Raphael.*

A A

I have already obſerved, that a prominent lip is a diſtinctive feature of moſt of Raphael's profiles; and I muſt confeſs that, after all my experience, I have never known this feature in any but perſons of ſuperior merit.

The face marked *b* apparently repreſents St. John; and, excepting the defect which I have already pointed out, it appears to me the moſt ſublime of all. Such as it is here, I prefer to it face *f*, and much more ſtill to that marked *g*. In *i* the height of the forehead, and its irregular curve, conſiderably diminiſh the expreſſion of the phyſiognomy, which, in other reſpects, is not ordinary. *m* is incorrect; this preſents not a character uncommonly ſublime, but I ſhould judge the more favourably of his candour and fidelity. Face *n* preſents a want of harmony between the forehead and the noſe; this latter part likewiſe is too near the eye. Theſe two faults would excite in me ſome ſuſpicion, if, on the other hand, my confidence were not reſtored by the eye, the mouth, the noſe, the chin, and the hair. The little that we ſee of face *e* decidedly promiſes a character energetical and magnanimous; a heart ſimple and pure.

INNOCENCE AND BENIGNITY.—*See the Plate.*

I ſhall here add a St. John after Holbein—a face in which are depicted innocence and benignity.

From this ſpecimen I am enabled to judge how far Holbein would have purſued his art, had he lived at Rome with the Raphaels and Michael-Angelos.

A. A.

SCENE SUPPOSED FROM THE GOSPEL, JOHN XX. 17. *See the Plate.*

This figure is detached from the celebrated picture of the Tranſfiguration; and, even in the copy, the face ſtill preſerves an air of great-

greatneſs: were it leſs ſquare, and ſomewhat more oval, it would be ſublime.

What ſimplicity, and what beautiful management in the parts! What expreſſion, particularly in the arch of the eye and in the regularity of the ridge of the noſe! What ſtill adds to the majeſty and energy of the whole is the balancing and happy eaſe which the painter has ſo ſkilfully given to the attitude of that body floating in the air. Here every thing recals the filial confidence and the fervour of 'Him whom the Father heareth always.' This is not the adoration of a ſinner imploring mercy; it is not that of an angel proſtrated before the throne of the Moſt-High; the Saviour of the world alone could, with ſuch confidence, addreſs the God from whom he proceeded. However, I find not, either in the form or the air of the head, that character of gentleneſs and humanity which I delight in aſcribing, even in the height of his glory, to Him who always ſpake and acted with the ſimplicity of a child. This face announces rather the Sovereign of the world than its Saviour.

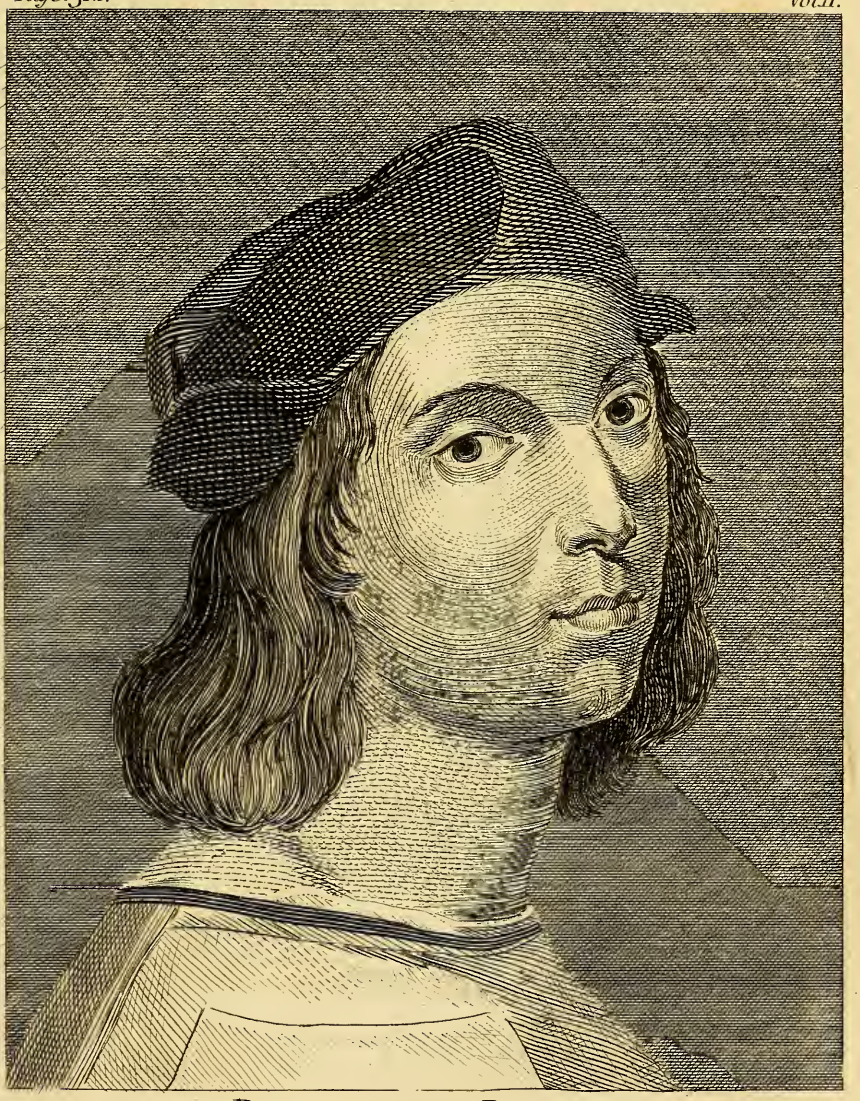
The hands, with reſpect to proportion, are too ſhort, and for this reaſon they are deficient in point of dignity. A figure ſo tall and beautiful is ill aſſorted with a hand of that breadth, and fingers ſo unnaturally ſhortened.

B. B.

PORTRAIT OF RAPHAEL.—*See the Plate.*

Raphael is, and in my eyes ever will be, an *apoſtolical man*; that is, with regard to painters, he is, what the apoſtles were compared with the reſt of mankind. As much as his works are ſuperior to thoſe of all the artiſts of his claſs, ſo much is his beautiful figure diſtinguiſhable from ordinary forms. The moſt indifferent portraits of him furniſh the proof of this aſſertion; and the beſt, I am confident, are far below the original.

'Art



B B

'Art never can come up to the beauty of Nature.' This is a propoſition which I intend ſoon to conſider, and ſhall endeavour to eſtabliſh; but I foreſee it will hardly ſucceed, becauſe it attacks the inveterate prejudice of ages. Be this as it may, take a thouſand portraits of great men, minutely examine them; and you will not find a ſingle one which fully conveys, much leſs ſurpaſſes, the *principal character* of the original. Place ſuch original by the ſide of the copy; put it in exactly the ſame light; wait for the moſt favourable moment of the phyſiognomy; pay no regard to acceſſory ornaments, to colouring, to what is picturesque in the attitude: ſimply compare the forehead, the eye, the mouth, the harmony of the whole, and you will always find the moſt exquiſite ideal form far below Nature. But, however, let us underſtand one another—I ſpeak of *great phyſiognomies*, and of *the great character of theſe great phyſiognomies*. For example, it is evident, that in the portraits of Van Dyk the hair is ideal; nay more—that painter communicated to his heads the air of his own phyſiognomy: he thereby, if you pleaſe, ennobled them; and this talent was common to Rubens, to Van Dyk, and to Raphael.

This character of ideal beauty, which ſtrikes ſo powerfully in their figures, I can hardly find, except in the acceſſories, ſuch as the hair, the drapery, the great effects of colouring, and of the clare-obſcure; it is very far from appearing to the ſame degree in the eſſential parts of the head, in the look, in the ſpace between the eye-brows (ſo frequently neglected), in the mouth, and the exterior contours.

If it be a fact, great Raphael! that the ſlighteſt reflex of thy beautiful phyſiognomy has ennobled features the moſt ordinary, what muſt the crayon, what muſt the pencil have been, that was capable of catching the ſublimity of thy own?

What could be the reaſon that Mengs would never ſuffer his portrait to be engraved—even under his own direction? Why, becauſe he knew that the utmoſt effort of art could never produce any thing but a caricature.

What-

Whatever the talents of the imitator may be, every man *phyſiognomically* beautiful, performs an act of humility when he ſubmits his head to imitation.

Form the moſt complete collection of the heads of great men; viſit cottages as well as palaces; and produce every human being in whom you have diſcovered real *greatneſs*. If you find, in a ſingle inſtance, the character of greatneſs completely expreſſed in their portraits, I will patiently ſubmit to the ſevereſt cenſure.

But, to apply theſe principles to the head of Raphael, I conclude from them, that the majeſtic and affecting beauty which ſtrikes us in all the portraits of this illuſtrious artiſt, was only a feeble imitation of the beauty of his own features.

Here is one portrait more after an excellent drawing, which has much the appearance of being a production of his own. I found this judgment on the ſimplicity of the work; for a modern painter would not have failed to embelliſh it, and play the manneriſt.

In effect, what gentleneſs and what ſublime harmony is ſeen in the whole of this phyſionomy! Not the ſlighteſt contradiction in the features; nothing overcharged, no grimace: nothing harſh or forced. Here every thing is expreſſive of ſenſibility; every thing indicates a heart formed for feeling and enjoying, a ſoul tender and impaſſioned, diveſted of fear and vanity; carried away, if I may be allowed the expreſſion, by a perpetual enchantment, which calls up, in endleſs ſucceſſion, numberleſs delightful ideas.

The ſublime of this face conſiſts in its extreme ſimplicity, and that ſimplicity is the reſult of the *proportions*, of the *principal form*, of the *ſurfaces* and the *contours*. Though this face is not of the higheſt order of the ſublime, there is a wonderful harmony among all the parts. Still it were poſſible to add to it ideal beauties; but, thus embelliſhed, it would loſe that charming ſimplicity which diſtinguiſhes it, and which is equally to be found in all the productions of Raphael. Again I aſſert, in this reſpect, it is admirable.

The

The works of art of ancient Greece have likewiſe their character of ſimplicity; but I am always tempted to ſay, that they riſe a little above humanity: whereas, in the pictures of Raphael, even thoſe in the grandeſt ſtyle, every perſonage ſeems to deſcend to our level, and to invite our confidence. His figures of Mary, of Jeſus, of St. John, and Joſeph, preſerve that familiar, affectionate and candid air, which it is impoſſible to refuſe to the phyſiognomy of the artiſt himſelf, and which I diſtinctly perceive in it, whether I conſider the whole together, or the air of the head, or even every feature apart.

Love and pleaſure, ſimplicity, and a happy imagination, ſeem poured with profuſion over that face. The poetical ſentiment which runs through it, admits neither of reaſoning, nor analyſis, nor methodical arrangement.

That open and ſerene forehead promiſes a conception that has no occaſion for effort: the ſpace between the eye-brows is a ſecond mark of this. This part is too ſmooth, too little furrowed to admit of its belonging to the political Speculator, to the Logician, to the Metaphyſician, the Warrior.

The ſame character appears in the eye-brow. The eyes do not ſparkle with a ſprightly vivacity: they are not agitated by an unbridled imagination; but I ſee the ſenſibility of nature beaming in them, the love of art carried to the exceſs of paſſion. The print, however, conveys them with too much harſhneſs.

The noſe, the mouth, and eſpecially the chin, the neck, the attitude, the hair, every thing bears the ſame character: throughout there is the ſame tone, the ſame ſpirit: not a ſingle feature exaggerated or laboured. A gentle tenderneſs breathes in the whole of this phyſiognomy.

When I have a deſire to fill my mind with admiration at the wonderful perfection of the works of Almighty God, I have only to recollect the form of Raphael. Where is the human being who reſembles him?

FOUR HEADS.—*See the Plate.*

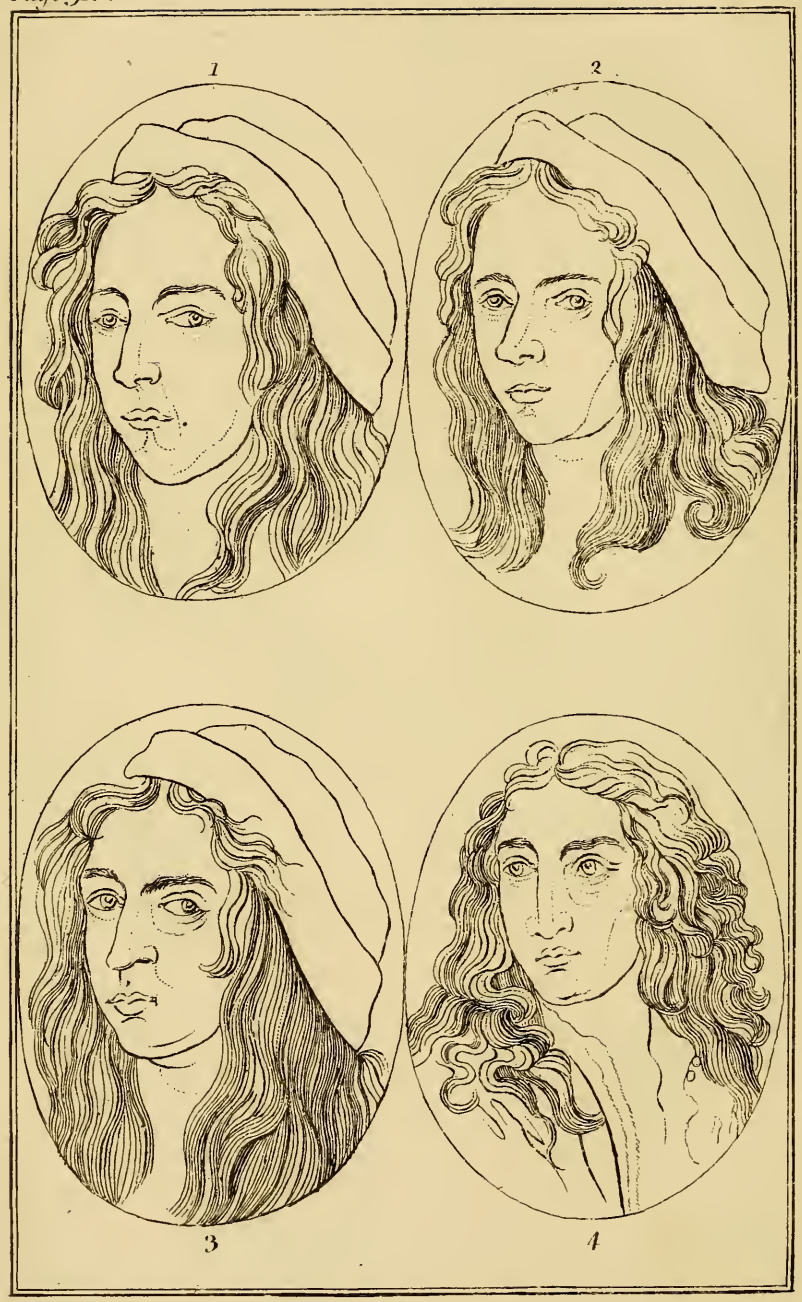
Undoubtedly, the three firſt of theſe heads have been copied after the ſame original; and, notwithſtanding all their faults, they ſtill bear the impreſs of a dignified and gentle tranquillity, which is equally remote from cold indifference and turbulence of paſſion. This calmneſs is ſupported by a ſecret energy; the look is full of warmth; it promiſes a man of much reflection, but who will not dwell on the ſubtleties of analyſis.

Very poſſibly the firſt of the heads may be the weakeſt; nevertheleſs, it has more dignity than the ſecond, becauſe the chin of this laſt is too much ſhortened. The third is ſtill more animated, but the fourth riſes to the ſublime.

This character is ſecured to it by the look, by the attitude, by the noſe, the mouth, and the hair, and, above all, by the line of the eye-brows, and its ſlope towards the root of the noſe. In the point of the noſe, and the ſhortneſs of ſpace between the noſe and the mouth, there is a tendency to feebleneſs. The chin and forehead, likewiſe, do not contribute to the perfect harmony of the whole; but, independent of theſe imperfections, I declare I have never yet met with a ſingle phyſionomy equal to this; as I have not hitherto ſeen one picture of the ſame merit with thoſe of Raphael.

A ſingle figure of this great painter, an air of Pergolèſe, a paſſage of Klopſtock, is all I want to charm my eye, my ear, and my heart: to fill me with the moſt delicious pleaſure.

LECTURE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LECTURE XXVIII.

CONSIDERATIONS ON THE IDEAL BEAUTY OF THE ANCIENTS—BEAUTIFUL NATURE, AND ITS IMITATION.

THE firſt rank among the works of art has always been aſſigned to the Greek ſtatues of the refined ages of antiquity: art has never produced any thing more ſublime, or more perfect. This is a fact generally allowed, and I proceed on this ſuppoſition, at leaſt for the moment.

But from what ſource did the ancients derive the idea of this perfect beauty; of this beauty, in ſome degree, more than human?

In two different manners may this queſtion be anſwered.

We muſt either believe, 'that their artiſts knew better than 'ours to fill their minds with ſublime ideas; that their imagina-'tion created forms more perfect: that, in ſhort, their works 'were the fruit of a poetical genius ſuperior to that of the mo-'derns.' Or elſe it muſt be allowed, 'that they had before their 'eyes models more perfect, a more beautiful Nature which gave 'the tone to their imagination, and after which they produced 'their maſter-pieces.'

Thus ſome look on the monuments of ancient Greece as ſo many *new creations*, while others conſider them as poetical imitations of a Nature perfectly beautiful.

This laſt opinion, which appears to me the better founded, I embrace. The ſubject is intereſting, and, in my opinion, is capable of being demonſtrated; but the diſcuſſion would require an abler pen than mine.

In this place, however, I muſt be allowed to make a reflection which naturally enough preſents itſelf—'Man cannot create.'

This is a right, this is a privilege, which the Being of Beings has reſerved to himſelf alone. He only 'calleth the things which 'are not, as though they were.' The power of man is limited to imitation; this is his ſtudy, his *nature*, and his *art*. From the moment of his birth to that of his death, he acts only by imitation. All that he performs, all that he preſents as a production of his own, as the work of his hand, as the produce of his mind, in great things as in little, all is copied and imitated. He does not create his own language: he ſpeaks it after others. He does not create written characters: he adopts thoſe already formed. He does not create images; every image ſuppoſes a model.

The child of a Frenchman learns French; the child of a German ſpeaks German. The pupil of a painter imitates the ſtyle and manner of his maſter, whether it be good or bad.

In the moſt ſatisfactory manner, it were eaſy to prove by induction, that every painter has copied the maſters whom he had, the age in which he lived, the objects which ſurrounded him; and that, laſtly, he copied himſelf.

The ſame thing holds good in ſculpture, in literature, in morals; for inſtance, let a ſuperior man excel in the fine arts, or in the ſciences; let him diſtinguiſh himſelf by eminent virtues, his *manner* will always be an imitation of the model which he propoſed to himſelf; only this imitation will be modified by the ſituation in which he finds himſelf placed.

Can

Can a truth eſtabliſhed, by ſo many proofs, be ſeriouſly called in queſtion? It is impoſſible for me to imagine it. Recollect the names of Raphael, of Rubens, of Rembrandt, of Van Dyk, of Oſſian, of Homer, of Milton, of Klopſtock; peruſe their works, and you will diſcover that theſe excellent originals are, at bottom, nothing more than copyiſts; that they have copied Nature and their maſters; that they have copied themſelves. They have individually obſerved Nature after the works of their predeceſſors; and this is what has placed them in the claſs of original geniuſes.

The imitator who is deſtitute of genius, copies ſervilely: he crawls in the footſteps of his maſter: he knows not how to enter upon his ſubject; he introduces neither warmth nor intereſt into it: he ſatisfies himſelf with tracing ſtroke for ſtroke. It is not ſo with the man of genius, he goes a different way to work: it is true he imitates, but not as a ſchool-boy: his imitations are not an aſſemblage of ſmall pieces aſſorted and inlaid: he melts down his materials, and, by a ſkilful diſpoſition, forms of them one homogeneous whole; and this reproduction appears ſo new, ſo different from a vulgar compoſition, that it paſſes for original, that we look upon it as ideal, as an invention.

Much in the ſame ſenſe that the chymiſt is creator of metals, the painter is creator of his portraits, the ſculptor of his ſtatues.

Always ſuppoſe beautiful works of art, then, prototypes ſtill more exquiſite, a Nature ſtill more beautiful; and, on the part of the artiſt, an eye formed for perceiving and catching thoſe beauties. Genius can do nothing without the aid of the ſenſes. Unſupported by them it is merely a torch extinguiſhed. It is under the neceſſity of being ſtirred, of being carried along, by external objects. It aſſumes the tone of the age, and communicates its own tone to the age in return; and, in ſome ſenſe, only gives it back, in other forms, the materials originally received from it.

Will any one, after this, attempt to perſuade me, 'That the 'Greeks have not imitated Nature? That they have not choſen 'their models in the real world which ſurrounded them, and 'which

'which immediately affected their ſenſes? That their works are 'ſo many arbitrary creations, the produce of a happy imagina-'tion? That they have been formed (if you will ſo permit me to 'expreſs myſelf) after the apparitions of a ſuperior world?'

I am fully perſuaded, for my own part, that the ancients drew from the common fountain which furniſhes the idea of all our productions; that is, from Nature, from the works of their maſters, from their own organization, and the ſenſations which it excited in them. But, in all theſe reſpects, they had advantages and helps of which we are deſtitute.

The blood was purer among the Greeks than with us. As models of the beautiful, we have inanimate ſtatues only; they had before their eyes beauty itſelf perſonified.

While a Carlo Maratti was continually under the neceſſity of recopying the face of his daughter in all his figures of the Virgin; while other artiſts, at leaſt the greateſt number, are limited to a few models, often ordinary enough, and ſome, beſides, degraded by libertiniſm; the Greeks, more fortunate, found every where elegant forms, and to make a choice was their only embarraſſment.

From whence did this national beauty proceed? I cannot tell; perhaps it may be, in part, aſcribed to the influence of climate, of education, and of manners.

Any perſon in poſſeſſion of the leaſt ſmattering of the firſt principles of philoſophy knows, 'That there is nothing in the under-'ſtanding which has not been conveyed through the ſenſes.' One of the moſt hackneyed common places, I allow; but not the leſs, on that account, an eternal truth.

Let an ideal form be a hundred times above our art, above our imagination and conception, it is no more after all than a 'repro-'duction of what has been perceived in reality.' Always and for ever art regulates itſelf by Nature; it follows the impreſſions which the mind receives from the ſenſes: it is only the picture of our perceptions, and of the ſenſations which reſult from them.

So

So far from creating ideal beauties, without the aſſiſtance of Nature, I maintain that art does not perfectly ſucceed, even when it takes Nature for a model. A ſtrange paradox! and which cannot fail to ſhock our painters, our ſculptors, and our poets. I declare, however, it is not the love of ſingularity that prompts me to advance it.

Though I ſhall undoubtedly be accuſed of this by all thoſe who, incapable themſelves of every thing like originality, reject a new idea, unleſs it is reſpectfully chalked out after received prejudices, and the precepts of the ſchool, I am certain of my fact, and I am ſimply advancing a truth when I affirm, 'It is only from convention that an ideal picture appears to us ſuperior to Nature.' Art always has been, and ever will be, below her: and what we call the *exalted beauty* of the ancients, was, in all probability, with relation to them, no more than a feeble imitation of Nature.

What is done in modern times, inſtructs me in what was done formerly; and if I may form a judgment of ancient artiſts from our own, they muſt have come far ſhort of their original. Permit me, however, to explain myſelf:

Among our painters, our ſculptors, and our poets, I ſee not, on all hands, a ſingle one who comes up to Nature, much leſs who ſurpaſſes her. If an artiſt excels but to a certain point, if he ſucceeds a little better than the generality, his work is immediately exalted to the rank of ideal beauties. But does this boaſted production actually exceed Nature? Does it even expreſs all her beauties to the ſame degree?

When an artiſt has corrected ſome of the faults of Nature, he imagines himſelf ſtill capable of embelliſhing her, even when ſhe exhibits herſelf in all her perfection. A painter, a ſculptor, ſhall efface a ſhocking deformity, ſhall ſoften a trait that is rather harſh, ſhall fill up a diſagreeable void, ſhall eſtabliſh proportions which may appear to him badly obſerved. This he knows how to do, and this he frequently does without addreſs and without art.

By

By dint of rules, of manner, and of patching, he is lucky enough to disfigure a face which, with bolder traits, would have been more expreſſive, nay, perhaps, more agreeable, and which loſes its whole effect in that finely decorated copy. But even admitting the artiſt to have performed his taſk with judgment; even admitting his corrections analogous to the ſpirit of the phyſiognomy (an enterpriſe, however, extremely difficult, and which ſuppoſes a profound knowledge of man), is he for this much farther advanced? Does it follow that he adds to the beauties of Nature? Do not credit it. It is out of his power to go beyond the perfections of Nature. Can he perfectly convey the expreſſion of beings organized and alive, he who is incapable of catching it completely in inanimate objects? He cannot convey the glittering of a ſuit of armour, nor the graces of a fine head of hair; how much leſs is he capable of conveying the fire of the look, or the majeſtic air of the whole head!

Frequently we extol the productions of art above thoſe of Nature, becauſe we have not theſe laſt immediately before our eyes; and many perſons have ſtood with rapture over a drapery of Rigaud, or an armour of Rembrandt, while theſe two maſters themſelves acknowledged that their productions could not ſtand a compariſon with the model.

The artiſt may, perhaps, ſucceed in giving us a portrait more beautiful than the original, and then it will be ſaid he has embelliſhed beautiful Nature. But, however, on minute examination, it will be found only a ſubſtituted portrait, the imperfect copy of a beautiful Nature, different from that which he had before his eyes, or the imitation of another model which was preſent to his mind. What paſſes for original, therefore, is, at bottom, only a copy, modified by the habitual ideas of the artiſt; or, in other words, embelliſhed by the ſenſations which he had precedently experienced; ideas, ſenſations which have become ſo familiar to him, that, in order to reproduce them, he has no need of the preſence of the object which excited them at firſt.

The works of the ancients, for a ſimilar reaſon, were equally but copies, and, from all appearance, very imperfect copies, either of Nature,

Nature herſelf, or of the works of another maſter, who was, in his turn, far from attaining all the perfections of Nature.

'Among the Greeks, Nature was more beautiful than with us.' In every ſenſe, this is a truth which may be demonſtrated by irreſiſtible evidence. The art of the ancients was juſt as far from catching, in all its perfection, their beautiful Nature, as the art of the moderns is incapable of expreſſing the leſs perfect Nature which they have before them.

To repreſent beautiful Nature well, even in a ſtate of reſt, I have already declared to be extremely difficult.

Give to a deſigner of the greateſt ability the ſimple ſilhouette of an accompliſhed Beauty (and what more ſimple than the ſingle exterior outline of the profile?); he ſhall attempt to trace it ten times, but ſcarcely once will he catch that line; and, after he has ſucceeded, there will always be ſome deviation imputable to him. However, the ſlighteſt deviation is a matter of very great conſequence, and frequently injures beauty infinitely.

Theſe ſlight ſhades, theſe ſlender differences of more or leſs, are preciſely the thing which reduces the artiſt to deſpair. If it coſt him ſo many and ineffectual efforts to catch the ſimpleſt line of beauty, can he expect to ſucceed in a whole ſurface? a ſhaded ſurface? the rounding of the contours, the magic of colouring, in a a beauty full of life, of action, and expreſſion? How often have the Apollo of the Vatican, the Venus de Medicis, and the trunk of Hercules been copied? Have they ever been ſurpaſſed? Have they ever been equalled? And yet they are only motionleſs ſtatues. How fruitleſs then muſt be the attempt to copy the animated face, which is not fixed for a ſingle moment, which is agitated by inceſſant movements!

After this, who will dare to maintain 'That the Greek artiſts 'were the creators of their boaſted ideal beauties?' Theſe beauties were copies merely, which, compared trait for trait with the true models, were perhaps only caricatures of them.

Every outline, every work of art, is fixed and motionleſs: on the contrary, animated Nature is ever in motion, ever leſs or more agitated. For this very reaſon it can never be accurately imitated by all the efforts of art. Deſign ſuppoſes a fixed point; and in Nature there is no fixed point. Thus, of itſelf, the beſt copy is only a ſucceſſion of inſtances, which never actually co-exiſted; a copy, therefore, cannot be entirely natural: it is at moſt only an approximation. Again—a ſimple ſilhouette, perfectly exact, is abſolutely a phyſical impoſſibility; and will any one pretend that an *ideal* may be created? Here I ſhall pauſe—nothing more is wanting to demonſtrate to the feeling and to the eye, that every ideal production is, in reality, only a reproduction of ſenſations which have antecedently affected us; that it is only an imitation of beauties which have ſtruck us, and the re union of theſe beauties in a ſingle one, which by the effect of art becomes homogeneous, or at leaſt appears to us ſuch.

The Grecian race, then, was more beautiful than we are; they were better than us; and the preſent generation is vilely degraded!—'But theſe ſame Greeks were ſuperſtitious pagans, and 'we are Chriſtians enlightened by the Goſpel.'

This plauſible objection to my doctrine may be ſtarted either from malice, or ironically; but it is eaſily removed. From love to thoſe, therefore, who ſeek after the truth, I will make the attempt.

Chriſtianity acts in the ſame manner as its divine Author. It does not give eyes to them who have them not; but it reſtores ſight to the blind. By it the ear is not created; but it makes the deaf to hear. It is a ſource of life and vigour to every body, to every veſſel, in proportion to its organization, and ſuſceptibility. It embelliſhes all according to internal and individual diſpoſitions of the ſubject on which its action is exerted. Nothing hinders, of conſequence, the ſuperſtitious Pagan, in virtue of his organization, and of his natural diſpoſitions, to receive from the Creator, whoſe counſels are unſearchable, a form more beautiful than our's. Beſides, I am perſuaded that, conſidering his ſituation, he was not in a ſtate to develope his faculties to the utmoſt of their

their capacity, and that he would have turned them to more account had he been a Chriſtian.

After all, ought we to exclaim ſo violently againſt our religion, againſt that Chriſtianity which ſhould embelliſh us? Let us diſtinguiſh between paint and beauty. It is the interior, it is ſentiment, it is the proper employment of faculties which ennobles and gives beauty to the human form. Muſt it not be admitted, then, that many Pagans of antiquity followed the light of their reaſon with much greater integrity, than many of us Chriſtians of the eighteenth century follow the light of our religion? If the great truths of the Goſpel had been revealed to them, with what earneſtneſs would they not have received them! Had they known our bleſſed Saviour, with what tranſports of gratitude and joy would they not have tendered him their homage!—I hope forgiveneſs for this digreſſion.

Some ſtarched critic perhaps will reprimand me, and aſk, with a ſevere tone, 'Why, on all occaſions, introduce the name of our 'bleſſed Saviour into an eſſay on Phyſiognomy?'—My anſwer is, 'Stand from between me and the Sun!'

The human race is degenerated; every thing proves it, and it is with the utmoſt regret I ſpeak it. We are but the refuſe of paſt ages; a corrupted generation, that ſcarcely preſerves the varniſh of virtue. Religion is only an empty ſound; Chriſtianity a jeſt. What is ſtill worſe, we are not ſenſible of our depravation; we bluſh not at our deformity; we behold with indifference our bodies, our features disfigured by vice. This obduracy is at once the ſummit, and the ſtrongeſt proof, of our depravity.

I have another argument to propoſe with reſpect to thoſe who are diſguſted with the very word Religion. Let them judge of cauſes from effects; let them compare modern productions with thoſe of the ancients, and the proofs will deduce themſelves of their own accord.

Let me recapitulate.—Among the ancients the works of art are eternal monuments of a very beautiful Nature, which they have

not ſurpaſſed, which they have not even equalled. The artiſt is creator of his works, in the ſame ſenſe that every one is creator of the language which he ſpeaks. Every painter, every artiſt, takes for a model the animated Nature which encircles him, and the works of the great maſters who have gone before him. His ſtyle and manner carry the phyſionomy of the age in which he lived, and frequently alſo his own proper phyſionomy. His ideal beauties, and his caricatures, are an extravagant eulogium, or an exaggerated cenſure of contemporaries; and, by taking the juſt mean between theſe two extremes, you may eaſily determine the character both of the painter and the age. The objects which ſurround him give the tone to his imagination, form it, affect it, feed it. He may extend the boundaries of his art, but it is impoſſible for him to go beyond Nature.

I have only glanced at this ſubject, which it would be of ſo much importance fully to elucidate. Humanity it concerns very nearly. In it poetry, eloquence, architecture, all the liberal arts, are deeply intereſted. What do I ſay, Morality and Religion would gain infinitely, could we arrive at the capacity of deciding once for all, what is ideal or copy, creation or imitation. To one or other of theſe claſſes, whatever belongs to man may be referred.

LECTURE XXIX.

THE PRECEDING SUBJECT CONTINUED.

ADDITION A.

WINKELMANN'S OPINION WITH RESPECT TO THE APOLLO OF THE VATICAN.

In thy majeſtic form and kindred eye,
I trace the features of a noble mind.

SO much has already been ſaid of the Apollo of the Vatican, that the ſubject is perhaps exhauſted; notwithſtanding which, however, (though I am by no means fond of repeating the reflections of others, and what all connoiſſeurs and admirers of the beautiful know by heart) I cannot reſiſt the temptation of inſerting here the judgment which Winkelman has pronounced on this celebrated ſtatue, in his 'Hiſtory of Art among the Ancients.'

This well known paſſage can never be placed more properly than in a work on Phyſiognomy. I only muſt be permitted modeſtly to ſubjoin the remarks which it has ſuggeſted to me.

'Of

'Of all the productions of art which have escaped the ravages of 'time, the statue of Apollo, beyond all contradiction, is the most 'sublime.

'The artist has conceived this work on the ideal, and has em-'ployed matter only as it was necessary to him in order to embody 'his thought and render it sensible. As far as the description 'which Homer has given of Apollo surpasses the description of 'succeeding poets, so far is this figure superior to every other 'which has been given us of this god. Its stature is above the 'human, and the attitude breathes majesty. An eternal spring, 'such as reigns in the happy plains of Elysium, invests with ami-'able youth the masculine charms of his body, and sheds a gentle 'radiance over the majestic structure of his limbs.

'In order to elevate your mind to the contemplation of super-'natural beauties, try to penetrate into the empire of incorporeal 'beauty (1), endeavour to become creator of a celestial nature: 'for here there is nothing that savours of mortality, nothing sub-'ject to the wants of humanity. This body is neither warmed 'with veins, nor agitated with nerves: a celestial spirit, poured 'forth like a gentle stream, circulates, if I may be allowed the ex-'pression, over the whole circumscription of this figure.

'He has pursued Python, against whom, for the first time, he 'has bent his formidable bow (2), with the rapidity of thought 'he has overtaken him, and let fly the fatal shaft. From the 'height of his joy, his august look, penetrating into infinity, 'stretches far beyond his victory. Disdain is seated on his 'lips (3); the indignation which he breathes swells the nostrils, 'and mounts to the eye-brows. But on his forehead resides a 'peace which nothing can disturb, and the eye beams gentleness, 'as if he were surrounded by the Muses, emulous to lavish on him 'their caresses.

'In none of the figures of Jupiter produced by art, which have 'reached us, do we see the Father of Gods approaching that great-'ness in which he manifested himself of old to the poet's eye, that

'is

'is apparent in the traits which his ſon here preſents. The indi-
'vidual beauties of all the other gods are united in this figure as
'in the divine Pandora. That forehead is the forehead of Jupiter
'impregnated with the Goddeſs of Wiſdom; theſe eye-brows, by
'their motion, announce their will; theſe eyes, in their arched
'orbit, are the eyes of the Queen of Goddeſſes; and that mouth
'is the very mouth which inſpired the lovely Bacchus with de-
'light. His beautiful hair, like the tender ſhoots of the vine,
'floats around (as if gently waved by the breath of the zephyrs)
'his ſacred head: the ringlets ſeem perfumed by the eſſence of
'the Gods, and careleſsly ſcattered around by the hands of the
'Graces.

'When I view this wonderful prodigy of art, I forget the whole
'univerſe, and cannot help aſſuming a more elevated poſition, to
'contemplate it with dignity. From admiration I riſe to ecſtaſy.
'Like thoſe who are filled with the ſpirit of prophecy, I feel my
'boſom dilate and ſwell. I am tranſported to Delos and the hal-
'lowed groves of Lycia, thoſe ſacred ſpots which Apollo graced
'with his preſence; for the beauty, which I have before my eyes,
'appears to acquire motion, as that beauty formerly received,
'which was produced by the chiſſel of Pygmalion.

'How is it poſſible to deſcribe thee, O inimitable maſter-piece!
'To do it juſtice, art herſelf muſt vouchſafe to inſpire me and
'conduct my pen. As thoſe, who cannot reach the head of the
'divinity they adore, place at his feet the garlands with which
'they wiſhed to crown him, ſo I depoſit at thy feet theſe lines
'which I have now traced.

'With this deſcription nothing agrees leſs, and particularly with
'the expreſſion which is diffuſed over the phyſionomy of Apollo,
'than the idea of Spence, who pretends to find in this ſtatue an
'Apollo the Hunter.'

(Hiſtory of the Art of Antiquity by Winkelmann, Huber's Tranſlation, Leipſig edition, 1781, vol. iii. p. 195.)

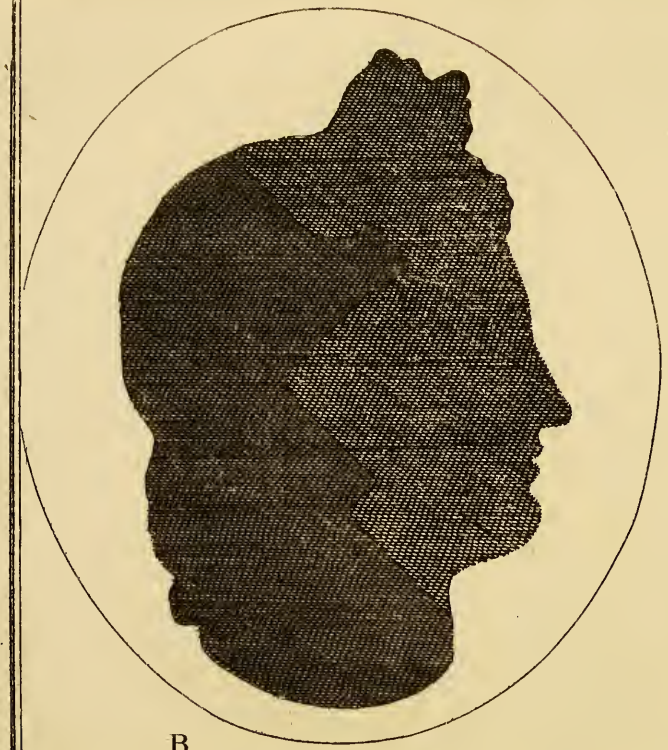
REMARKS.

REMARKS.

(1.) To my apprehenſion, an incorporeal beauty is a mere chimera, and appears to me fully as inconceivable as a vivified body without a ſoul.

(2.) Hogarth is not of this opinion. 'Manly beauty,' ſays he, 'and ſwiftneſs of motion, appear to me well choſen attributes 'to characterize the God of Day. Nothing can be more poetical 'than the attitude in which he is repreſented: with one foot 'gracefully advanced, he lets fly an arrow, the emblem of rapidity; 'which may eaſily be referred to the rays of the ſun. This expla-'nation ſeems, at leaſt, as natural as that of the victory obtained 'over the dragon Python; the action of which, beſides, accords 'but indifferently with the elevated poſture, and the graceful air, 'of the Apollo of the Vatican. The hiſtorical details which have 'been tranſmitted to us of this celebrated ſtatue, have made ſome 'preſume, with much appearance of probability, that it is a repre-'ſentation of the Apollo of Delphi. This opinion, for my own 'part, ſeems to me ſo well founded, that I find no difficulty in 'adopting it.' (Hogarth's Analyſis of Beauty.)

(3.) This obſervation is true; but if Winkelmann had ſaid, 'That the diſdain is marked *between* and not *upon* the lips,' he would have expreſſed himſelf with more preciſion. The ſepa-rating line, which reſults from the poſition and the relation of the two lips, expreſſes, beyond the power of being deceived, the proud diſdain of a divinity. The judgment of Hogarth, of conſequence, is ill-founded, and proves that he has never either ſeen the ori-ginal, nor a good caſt of the ſtatue. It is true, however, that this air of diſdain is diſcernible in the line of the mouth alone; be-ſides, it muſt be viewed in front, and the light muſt fall upon it from above. In no other reſpect is any trace of contempt im-preſſed on that face; it was neceſſary carefully to avoid every thing that could impair the beauty of it; with the ancients this conſideration prevailed over every other. 'They never ſacrificed 'beauty



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'beauty to force of expreſſion; they attached themſelves more to 'ideal forms than Nature, and rejected every thing that was too 'individual.' (Sulzer's Theory of the Fine Arts under the word ANTIQUE.)

ADDITION B.

SILHOUETTE OF THE APOLLO—*See the Plate.*

Let any one make a hundred ſilhouettes of the Apollo, and it is much eaſier to draw after a buſt, which is immoveable, than after Nature, which is never entirely ſo; they will all differ more or leſs, and ſcarcely will you find a ſingle one which gives the contour in all its purity.

Is it needful to ſay any thing more in order to prove what has already been aſſerted—'That beautiful animated Nature is inimi-'table!' yet one is never wearied with admiring this ſimple profile drawn after the ſhade. Fruitleſs would be the attempt to account for the pleaſure it conveys, and words are inadequate to expreſs the ideas we wiſh.

Partly in the poſition of the forehead conſiſts the ſublime character of this head, which is neither too perpendicular, nor too ſloping, and which beſides harmonizes ſo well with the whole. The chin I admire ſtill more: it has nothing either harſh or effeminate, and that prominent form gives it a bold and manly air: the deſign of it is ſimple and correct, and its progreſſion toward the neck is very happily managed.

To add to the grace and dignity of expreſſion, the opening of the mouth is neither more nor leſs than is neceſſary. I muſt ſay as much of the regular form of the lips, of which the one projects not beyond the other.

The paſſage from the forehead to the noſe, and the lower part of this laſt, have loſt infinitely in the copy, from differences which are, in other reſpects, extremely ſlight.

ADDITION C.

APOLLO.—*See the Plate.*

After a drawing of Seidelmann this plate is engraved. The face is preſented ſomewhat more than in profile. The forchead and noſe are more energetic, more ſublime, more worthy of a god, than in the preceding ſilhouette. Likewiſe obſerve how far removed the contours are from the form of the famous Greek heads.

A line perfectly ſtrait would infinitely injure this profile (it being underſtood, however, that this ſtraight line muſt not be confounded with thoſe which only approach to it).

The breadth of the noſe, near its root, becomes here the expreſſion of a dignity more than human. Conſidered ſeparately, the eye is not deficient in point of energy; but, when placed by the ſide of that majeſtic noſe, it almoſt loſes it. The arch of the eye, though rather harſh, is admirable. The noſtril, and the wings of the noſe, are drawn without correctneſs and without character.

In the mouth you diſcover an air of diſſatisfaction bordering on contempt. But this ſlight diſſonance diſturbs not the divine harmony of the whole. The faint tint of inquietude diſcoverable in it, is abſorbed in an inexhauſtible fund of energy and tranquillity; and this laſt character is perfectly ſuitable to a god victorious by his own energy alone. To me the under lip appears too thick, and not well finiſhed; and, unleſs I am deceived, neither has the chin the dignity of that of the ſilhouette. In ſhort, it is needleſs to add that what is perceived, or what is conjectured of the ſhoulder and of the attitude, announces heroic force, and preſents to us all the traits of greatneſs and majeſty.

ADDITION D.

WINKELMAN'S OBSERVATIONS RESPECTING THE CONFORMATION OF THE GREEKS.

'Reſpecting the beautiful conformation of the ancient Greeks 'there is only one opinion; and though it be no longer the ſame 'among the modern Greeks, yet ſome relics of it ſtill remain.

'Beſides that their blood has been mixing, during ſeveral ages, 'with the blood of the nations which have ſettled in their country, 'it may eaſily be comprehended that their preſent government, 'their education, their manner of thinking, muſt have likewiſe had 'an influence on their configuration. The Grecian form is, not-'withſtanding all theſe diſadvantageous circumſtances, to this day, 'boaſted of for its beauty.

'It is a truth, that the more nearly Nature approaches to the 'climate of Greece, the more beautiful ſhe is, the more majeſtic is 'the conformation of man. Such is the influence of climate, that 'in the fine provinces of Italy, you rarely find on the faces of the 'inhabitants any of thoſe indeciſive and equivocal traits which 'you frequently meet with on thoſe of the ultra-mountaineers.

'The traits which characterize the Italians are noble or ſpright-'ly; the form of their face is, for the moſt part, great and de-'cided, and the parts are in a beautiful harmony with the whole. 'This beauty of form is ſo ſtriking, that frequently the head of a 'peaſant might figure gracefully in the moſt ſublime hiſtory paint-'ing. (Is there not a little tendency to exaggeration in all this? We phyſiognomiſts are unfortunately ſometimes rather diſpoſed this way.) 'Neither would it be difficult to find, among women of 'low condition, a model for a Juno.

'The kingdom of Naples, which enjoys, more than the other 'provinces, the influence of a mild climate, produces men cha-

'racteriſed by majeſty and ſtatelineſs of form. Thus exquiſite 'beauty, which conſiſts not ſimply in a delicate ſkin, in a clear 'complexion, in eyes piercing or languiſhing, but in a majeſtic 'port, and an intereſting phyſionomy, is more frequently to be 'found in countries which only enjoy a temperate climate.

'If it be true, as an Engliſh author, a man of quality, advances, 'that the Italians alone are capable of repreſenting beauty to ad- 'vantage, it is in the beautiful configurations of the country itſelf 'that we muſt look, in part, for the principle of this aptitude, a 'matter of eaſy acquiſition in Italy, where daily opportunities 'occur of contemplating the moſt beautiful forms.

'Beauty, however, was not a gift beſtowed without exception 'on all the Greeks; and Cotta, one of the perſonages in a dia- 'logue of Cicero, obſerves, that, during his ſtay at Athens, he 'found very few young perſons who were really beautiful.

'Among the Greeks, the moſt beautiful race, particularly as to 'colour, was found in the climate of Ionia in Aſia Minor, that 'climate under which Homer was born, and by which he was 'inſpired.

'One ſenſible proof of the advantageous form of the Greeks, 'and of the modern inhabitants of the Levant, is, that the broad 'flat noſe, one of the greateſt deformities of the face, is no where 'to be found among them. Scaliger maintains, that the flat noſe 'is not to be found even among the Jews, and that thoſe of Por- 'tugal have them, for the moſt part, of an aquiline form; hence 'this ſpecies of noſe is, at Liſbon, called the Jew noſe. Veſalius 'obſerves, that the heads of the Greeks and Turks have a much 'finer oval than thoſe of the Germans and Flemiſh.

'On this occaſion it muſt be conſidered, that the ſmall-pox is leſs 'dangerous in warm climates than in cold countries, where it is 'a dreadful epidemic, and commits ravages like the peſtilence. 'Among a thouſand perſons whom you meet in Italy, ſcarcely ten 'are ſenſibly marked with the ſmall-pox. It appears that this 'malady, with reſpect to the ancients, was abſolutely unknown to 'them.'

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ADDITION E.

THREE GREEK PROFILES AFTER COZENS.—*See the Plate.*

The three oppoſite Greek profiles have every character of being ſo.

What monotony! what diſguſting ſtiffneſs! Theſe marble faces abſolutely poſſeſs nothing of Nature. Such a prodigious value is ſet on Greek profiles, drawn almoſt by the rule. A thouſand times it has been ſaid, and a thouſand times it will be repeated, that this line is the diſtinctive mark, the true touch-ſtone of a beautiful profile, particularly of a female profile.

I confeſs, to my ſhame, that the very ſight of three heads ſo uniform fatigues and oppreſſes me; that a whole ſociety, that a whole nation ſo compoſed would be to me inſupportable. I do not mean to cenſure the ingenious artiſt who deſigned theſe heads. He meant to repreſent a beauty at once gentle and majeſtic; and, to this effect, he has preſerved the ſame form of face, varying the eye, the mouth, and the head-dreſs. He has executed his taſk; but it is the principle which I combat, and this is what I think on the ſubject.

1. Nature delights in variety, and the ſtraight line is the very eſſence of monotony.

2. Where no one thing is meaſured by the rule, where nothing is formal, this line exiſts no where in Nature. Nature is the ſworn and irreconcileable foe of perpendiculars, and of ſtraight lines. They are utterly excluded from all that is animated, or even vegetative.

3 Be it Greek or not, a ſtraight profile is then a mere chimera, and no where in reality exiſts. It is contrary to the principles

ciples of all mechanics: it is incompatible too with that of the human ſcull, which, being arched in every direction, can become neither the root nor the ſtem of a line perfectly ſtraight.

4. The three profiles under examination are far from being drawn by the rule; but they are deſtitute of thoſe ſoft gradations, the delicately undulating line is wanting which we perceive in Nature, and which, in truth, we find in the Greek profiles of the greateſt maſters.

5. The beauty of Greek profiles is determined not ſolely by a gentle progreſſion of forehead, by the uniformity of the forehead and noſe, by the monotony and continuity of the exterior outline. It depends, on the contrary, quite as much on the obliquity and the poſition of that exterior line, on its relation to the lower part of the face, to the upper and hinder part of the head.

6. The noſes and chins of theſe heads, whether it be the fault of the original deſign, or, which is more probable, that of the copier, are neither antique nor natural, nor true, nor ideal: if, however, any other diſtinction can be admitted between Nature and the antique, between true and ideal, except that of more or leſs; if, however, the ideal be any thing elſe than a copy of beautiful Nature. At the ſame time I admit, that theſe chins are not ordinary, and that they are not, to a certain degree, deficient in dignity; but the tranſition from the under lip to the rounding of the chin has neither ſufficient expreſſion nor truth.

7. The eyes ſavour ſtrongly of the ſtatue; unleſs perhaps this be done on purpoſe, and becauſe the artiſt intended to give every characteriſtic trait with exact preciſion.

Head 1, ſeems to languiſh with love. A majeſtic haughtineſs I diſcern in head 2; and head 3 is, I think, the moſt reflecting: but none of the three promiſes a mind capable of vigorous thought.

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ADDITION F.

CARICATURE OF VENUS.—*See the Plate.*

Without hesitation this will be pronounced a Greek head, and it has, in truth, all the characters of being such. Every leading feature of it is given with freedom; I cannot discover a single weak part in it.

The bendings, the accessary traits, every thing appears to have been produced by a single cast, and from the same mass. However, the nose still wants a certain degree of delicacy: it is not sufficiently feminine, and the under part does not exactly harmonize with the upper, which is more strongly marked, nor with the forehead which is so beautifully arched.

The mouth is sensual in the extreme: it has the air of relishing pleasure. The same thing I might say of that voluptuous chin; but this expression forms a contrast, less or more, with the firmness, or, if you please, the stiffness of the forehead and nose.

ADDITION G.

TWO GREEK HEADS.—*See the Plate.*

In these two profiles I perceive masculine energy, a mind firm and calm. I also clearly discern in them the simplicity and dignity of Greek heads; and, without knowing whom they represent, I consider them merely as works of art.

Fig. 2. approaches less to the ideal than fig. 1, and it preserves, for that reason, an air more true, more natural, and more homogeneous:

neous: I ſhould likewiſe expect from it a greater degree of ſagacity and candour. To me the other appears more ſleepy, more indifferent; and this judgment I form from the part which is between the noſe and the mouth. The noſtril is defective in both, and by no means accords with the expreſſion of the face.

SUPPOSED HEAD OF APPOLLONIUS.—*See the Plate.*

This ſmall head, which paſſes for that of Appollonius, muſt have the preference to the two firſt: I ſhould aſcribe to it more ingenuity, more firmneſs and elevation.

ADDITION H.

THREE GREEK HEADS.—*See the Plate.*

A ſuperior mind does not always ſuppoſe an external form perfectly beautiful and regular. Every man of genius is impreſſed with the character of his greatneſs; but this character is determined by the meaſure of his merit.

However admirable the three oppoſite heads may be in their kind, yet nothing in them recals that ideal beauty of the Apollo which has ſo often been transferred to figures of gods and men, and for which the Apollo of the Vatican itſelf is indebted to the ſublime forms which the artiſt had taken for a model.

Theſe faces have a reſemblance to thoſe of our climate and age: they have the form and features of them; and, notwithſtanding that air of conſanguinity, the more we examine them, the more they inſpire us with reſpect. With the modifications of each character, you diſcover in them a fund of energy and calmneſs, a firmneſs

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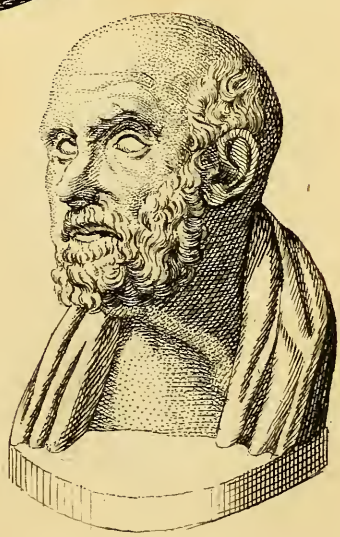

firmneſs of mind, a richneſs of idea, a ſuperiority of genius and faculties, which fix our admiration, and compel us to revere.

Fig. 1. This man I will not take for a profound thinker; but, without heſitation, I will allow him a poetical and prophetic genius, an inexhauſtible ſource of invention. Were I looking upon this head for the firſt time, and without knowing it, I ſhould ſay that it dwells not on frivolous reſearches, that it conſults not, nor liſtens to any perſon, that it acts of itſelf and without effort. That mind has formed for itſelf a world apart, where it is in its proper element. In the muſcles of the forehead I diſcern the richneſs of the forms which the poet has taken from reality, and of which his imagination has created the aſſemblage. Never did the fatiguing intenſeneſs of metaphyſical ſpeculation contract thoſe eye-brows. Every thing is full of life and motion; every thing is in a harmony that cannot be deſtroyed: every thing announces the divine Homer.

The beauties of a head ſuch as this cannot be expreſſed but by the boldeſt flights of language; and I muſt entreat the reader to pardon ſome expreſſions which may appear to him rather extravagant, but which will better convey my ideas.

That ſcull is a poetical heaven into which the vivified images of the gods tranſport all Olympus. There inhabit all thoſe heroes whoſe exploits aſtoniſh us. It is there that Achilles,

——— a vaſt enormous form
hugely extended lies.——ILIAD.

The noſe ſo beautifully arched is made for ſeizing the moſt delicate ſenſations; and, though extremely fine, has nothing effeminate. Theſe eyes ſunk, and deprived of ſight, announce a ſoul ſo much the more concentrated; and I will boldly affirm, that they are inwardly feaſting on pictures which an imagination of fire preſents to them. That mouth is the organ of the marvellous, and, though it has ſuffered a little in the hand of the copier, it ſtill preſerves all the ſimplicity of the age of innocence. The hair and

beard ſpread over the whole a veil that commands reſpect. The ſpirit which reſides there is not diſturbed by paſſions: it purſues its own train without deſign. It exiſts only for itſelf, and the world which it has created, affords it complete employment and ſatisfaction.

Fig. 2. This head is much more formed for thinking; more adapted to obſervation and analyſis. It is not ſo inventive as the one preceding, but it is for that very reaſon ſo much the more capable of reflection.

Fig. 3. This laſt promiſes a mind ſtill more profound: its progreſs will be ſlower, ſteadier, and more ſure. It will more firmly retain, with leſs facility of apprehenſion, what it has once ſeized. In every thing that belongs to abſtraction or analyſis it will excel, and its ideas will poſſeſs preciſion. This is particularly indicated by the contour of the noſe.

ADDITION I.

TWO ANTIQUE HEADS.—*See the Plate.*

Oppoſite are two more antique heads, to which it is impoſſible to refuſe the diſtinctive character of male beauty; or, in other words, ſimplicity, harmony, and energy.

Muſt not forms ſuch as theſe captivate your eſteem from the firſt moment? Will any one heſitate whether or not he ſhould admire that ſteady and penetrating look which nothing can intimidate; that forehead ſo ſmooth and yet ſo expreſſive; that regular and energetic noſe; that mouth which ſo well expreſſes courage; that prominent chin? Theſe features will ſtrike, will aſtoniſh you in the firſt head, and will determine the degree of admiration which you muſt allow to the ſecond.

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This laſt will enchant you by its beautiful forehead, by the noſe ſo gently arched, by the ſhortening of the upper lip, and the delicacy of the under; and theſe different ſigns will enable you to diſcover ſomething of that exquiſite ſenſibility which raiſes ſtill higher the ſimplicity and energy of the character.

Muſt not theſe obſervations produce in you a deſire of living with ſuch men? a deſire which appears to me ſo natural, and which I cannot reſiſt. Theſe are not, however, the forms of an ideal world; they are only the caricatures of beings which formerly exiſted in reality. Formerly!—Is it then impoſſible that our factitious and enervated characters ſhould henceforward attain to the ſource of ſimplicity and energy? Ah, if the aſpect of the beautiful forms of antiquity could make any impreſſion on my readers! At ſight only of theſe two heads (and I defy art to reproduce them after ordinary faces, unleſs the copy be embelliſhed at the expence of reſemblance and truth), I ſay at ſight only of theſe two heads, my heart, all on fire, ſays to itſelf, and would wiſh to ſay to all my contemporaries, 'Theſe are men, and we too, as they, 'are men.' On hearing any thing praiſe-worthy, on the recital of a great action, my heart, divided between anguiſh and delight, between depreſſion and hope, exclaims, 'This is in human na-'ture; and I alſo am a man; and the germ of the virtues which 'diſtinguiſh the beſt of men is to be found likewiſe in me.' I refer theſe principles to the exterior form.

Our bodies are equally ſuſceptible of perfection; and this perfection tends to the glory of Him who created the whole human race: it is well pleaſing to Him who loves to contemplate the work of his hands: it fills with delight thoſe of his creatures who are able to trace in the beauty of man the reflection of the Divinity. In ſhort, the perfection of our bodies diffuſes joy through heaven and earth: it announces the glory of the all-wiſe Creator, who has manifeſted himſelf in man, and in his form.

This perfection, ſo pleaſing to our Maker, and ſo intereſting to ourſelves, is perhaps of leſs difficult attainment than is imagined. 'Children of the Father of Lights, endowed with a ſoul which is 'an emanation from the divine eſſence,' dare we deſpair of ſuc-

ceſs? Even admitting that this enterpriſe ſhould appear to exceed our ſtrength, have we not every thing to hope for from Him who created man, and formed him after his own image?

When my ſoul, diſengaged from this groſs covering, ſhall have attained the knowledge which it purſues here below, groping in the dark, what an age will it be which ſhall preſent to its purified organs of viſions a generation all ſimplicity, harmony, and energy? At the preſent time, is there any one of my readers ſo far ſuperior to prejudice as to perceive and to love, in our form thus perfected, the higheſt degree of grandeur and dignity of which human nature is ſuſceptible? Are there any who feel themſelves encouraged henceforth to preſs forward to this glorious mark, and 'to glorify 'God in their body?'

I am abundantly ſenſible that theſe ideas will not be reliſhed by the critic, all whoſe ſkill is employed in ſifting words and phraſes; nor by the wit, who prefers a lively ſally to the intereſt of humanity; but the period will arrive, when they muſt be conſtrained to abjure their error, and pay homage to truth: tranſported themſelves to the abode of perfection and happineſs, they will acknowledge that the moſt beautiful maſter-piece of art is nothing but horror and deformity in compariſon with a body raiſed up again, and inveſted with ſplendor and glory.

LECTURE

LECTURE XXX.

CONSIDERATIONS ON THE STUDY OF PHYSIOGNOMY.

DEDICATED

TO THE COUNT FRANCIS-JOSEPH DE THUN, AT VIENNA.

SECTION I.

IN order that the ſcience of phyſionomies may attain that degree of perfection of which it is ſuſceptible, it is neceſſary to know 'how it ought to be ſtudied.'

Ignorance is, perhaps, no where ſo pernicious as in phyſiognomy: it is equally injurious to him who pronounces the deciſion, and to the object of it. A ſingle falſe judgment is capable of producing the greateſt miſchief; what then muſt an erroneous principle be, which may dictate a thouſand falſe judgments? What ſhall we ſay of a whole ſyſtem ill-underſtood, which eſtabliſhes falſe rules? I have deferred the conſideration of it till now, being unwilling to throw out reflections at random on a ſubject of ſuch high importance.

I hope

I hope my circumſpection will meet approbation. If it be the duty of an author to employ the moſt ſcrupulous exactneſs even in the minuteſt obſervations which he lays before the public, how much more ought he to be upon his guard when he pretends to teach the art itſelf of making theſe obſervations! Phyſiognomy is, perhaps, of all ſciences, that which furniſhes the moſt employment to the reaſoning faculty. Error here is ſo much the more to be dreaded, that it is more eaſily fallen into, and that the conſequences are never indifferent. It is impoſſible to warn the phyſiognomiſt too frequently, and too earneſtly, of the paths which may miſlead him. It is impoſſible ſufficiently to preſs upon him the importance of repeating and varying his obſervations; but from the ſtudy in queſtion all the refinements of pretended genius ought to be excluded.

A phyſiognomiſt without a call, that is to ſay, who wants tact and judgment, who has neither ſtudy nor logic, who does not take the trouble to obſerve and to compare, who is not faithful to truth, who does not lay to heart the intereſts of humanity; a phyſiognomiſt who is a wit, a wrangler, poſitive, or ſuperficial—what a dreadful plague to ſociety!—I ſay a phyſiognomiſt who wants judgment, and is not faithful to truth; and on this I muſt ſtrongly inſiſt. In effect, though the phyſiognomical tact be the firſt and principal attribute of the phyſiognomiſt: though it be his light and guide; and though without it rules and precepts would be as uſeleſs as a teleſcope to a blind man, this tact alone is far from being ſufficient.

The phyſiognomiſt muſt likewiſe poſſeſs judgment: he ought to reflect, analyze, compare, and connect his obſervations. The moſt tranſcendant phyſiognomical genius will be frequently in danger of deceiving himſelf, and of miſleading thoſe who implicitly confide in him; if he want ſenſe, if he be deficient as to rules, practice, deſign; confuſed in his ideas, he will be in no condition to communicate them to others. Before, therefore, I would recommend or admit any perſon whatever to the ſtudy of our ſcience, I muſt previouſly be aſſured that he poſſeſſes tact and judgment; that he is acquainted with the art of deſign, or, at leaſt, that to a certain

point

point he has the talent, and is in the practice of drawing. He muſt have the phyſiognomical tact, to perceive and to catch the characters of nature. He muſt have judgment, to digeſt into proper order the obſervations which he has made, to generallize them, and to indicate them by abſtract ſigns. And, finally, he muſt know ſomething of deſign, to repreſent the characters, and determine them with exactneſs.

Without theſe qualities it will be impoſſible to make any progreſs in phyſiognomy. I frequently tremble at the idea, that perſons deſtitute of capacity ſhould raſhly plunge into a ſcience which it is ſo difficult to treat with preciſion and method, and thus contribute toward bringing it into diſcredit. Let not the miſchief which may reſult from their temerity be imputed to me; I do all I can to prevent it. With a certain tact, with judgment, and a turn for drawing, nothing is more eaſy undoubtedly than to acquire a ſuperficial acquaintance with our ſcience. I admit, farther, that every man has received a certain proportion of phyſiognomical tact; but it does not follow that he has as much as is requiſite, or that he poſſeſſes at the ſame time ſufficient judgment and capacity to make obſervations, and to expreſs them with exactneſs; or, in other words, to make a particular ſtudy of phyſiognomy.

I ſhall not here repeat what was ſaid in the firſt volume, of the character of the phyſionomiſt, and of the difficulties which the ſcience he cultivates preſents to him. I make haſte to eſtabliſh certain principles, which I conſider indeed as ſtill far from being ſufficient, but which, from experience, appear to me calculated to facilitate the ſtudy of phyſiognomy.

Young man, I would ſay to the perſon who aſked my advice, if you feel yourſelf called to this ſtudy; if you are differently affected by different phyſionomies; if from the firſt moment you are powerfully attracted by ſome, and as powerfully repulſed by others; if you take a lively intereſt in the knowledge of the human heart; if you are in the habit of thinking clearly and with preciſion—come and engage in the arduous career.

I muſt

I muſt firſt inform you in what the ſtudy of phyſiognomy conſiſts.

It conſiſts in the exerciſe of tact and judgment: in placing the obſervations which you may have made, in their true light; in marking down, in characterizing and repreſenting, whatever you have perceived.

It conſiſts in ſearching for, in fixing, and claſſing the exterior ſigns of the interior faculties: in diſcovering the cauſes of certain effects by the features and movements of the phyſiognomy: in knowing accurately, and in being able to diſtinguiſh, the characters of underſtanding and of ſentiment which are ſuitable or repugnant to ſuch a form, or ſuch features.

It conſiſts in finding out general, apparent, and communicable ſigns for the faculties of mind, or for internal faculties in general: and then in making an eaſy and unerring application of theſe ſigns.

This, would I ſay to my pupil, this is your taſk, Do you find it too hard for you?—Abandon at once a ſcience for which you have not the neceſſary qualifications; for to pretend to acquire it at an eaſier rate, is to attempt an impoſſibility.

As the architect before he begins to build, draws a plan of the fabric which he means to rear, then calculates the expence which the execution demands, and compares it with the funds allotted for that purpoſe—the phyſiognomiſt ought in like manner to conſult his faculties and his zeal. He ſhould thus reflect: 'Have I cou-
'rage and capacity equal to the happy accompliſhment of the en-
'terpriſe which I am now to undertake?'

If he is not diſcouraged by the appearance of difficulty; if he is confident of ſucceſs from a conviction of his own energy and ſtrength; if his phyſiognomy gives me aſſurance of this conviction; if I believe eſpecially that I read there the proof of his talents; I will

will cheerfully continue to give him what inſtruction I can, and what follows is an abſtract of my leſſons.

Firſt, *Examine carefully what is common to all the individuals of the human ſpecies; what univerſally diſtinguiſhes the organization of our body from every other organization, animal or vegetable.* This difference being once well eſtabliſhed, you will feel more forcibly from it the dignity of our nature; you will ſtudy it with greater reſpect, and with more certainly lay hold of its characters.

Next, Study every Part and every Member of the Human Body ſeparately; the Connections, Relations, and Proportions, which they have to one another. With reſpect to this, conſult either the Encyclopedia, or Albert Durer; but reſt not all your confidence on books; on the contrary, make uſe of your own eyes, meaſure and determine for yourſelf. Firſt of all, deſign alone; and then, after a little time, proceed with your operations in the company of an intelligent and accurate judge; let them be examined and compared under your own immediate inſpection, and let this perſon himſelf have them examined in your abſence by a diſintereſted obſerver.

In meaſuring the relation of the parts of the body, obſerve an eſſential diſtinction which has hitherto eſcaped the greateſt maſters, though in ſome ſort it be the key of phyſiognomy, and the neglect of which has given occaſion to a thouſand faults in deſigning, to a thouſand erroneous judgments on the works of the Almighty, which are ever regular, notwithſtanding their apparent irregularities. I ſay, Diſtinguiſh the Proportions of Straight Lines from the Proportions of Curves. If the relations of the parts of the face, and of the members of the body, correſpond to lines ſtraight or perpendicular, you may expect from them, in an imminent degree, a beautiful countenance, a body finely formed, a judicious mind, a character noble, firm, and energetic. A perſon however may be endowed with all theſe advantages when the parts of the body apparently deviate from this ſymmetry, provided it be found in well-preſerved relations of the curved lines. Nevertheleſs I muſt remark, that the proportions of ſtraight lines are of themſelves more favourable, and leſs liable to be impaired than the others.

When a general knowledge of the parts of the body, of their connections and their relations is thus acquired; when you know them ſufficiently to perceive and to explain in a drawing the too much or too little, the deviations, the tranſpoſitions, the derangements; when you are perfectly ſure of your eye and your diſcernment, then, and not till then, you may proceed to *the ſtudy of particular characters*.

Begin with Faces whoſe Form and Character have ſomething very ſtrongly marked; with perſons whoſe character preſents you with what is poſitive and unequivocal. For example, take either a very profound thinker, or a changling born ſuch; a man of ſenſibility, delicate, eaſily moved; or elſe a man obſtinate, harſh, cold, and inſenſible.

You muſt firſt ſtudy this individual character, as if you had nothing but it alone to ſtudy. Obſerve your ſubject in the whole, and in the ſeparate parts. In expreſs terms deſcribe to yourſelf its form and features, juſt as if you were going to dictate the portrait of it to a painter. Aſk of the original, if the thing is poſſible, different ſittings for your deſcription, as if you were preparing to copy it with your pencil in your hand. Deſign it thus in words after nature. Obſerve firſt the ſtature; then examine the proportions, or, in other words, apparent proportions, ſuch as they may be meaſured by perpendicular and horizontal lines; and laſtly, determine ſucceſſively the forehead, the noſe, the mouth, the chin, and in particular the eye, its form, its colour, its ſituation, its ſize, its cavity, &c.

When your deſcription is completed, read it over with attention, and confront it word for word with the original. Aſk yourſelf poſitively—Have I omitted nothing? Have I added nothing? And are the features which I have caught expreſſed with ſufficient truth and preciſion? From this deſcription you muſt afterwards draw the portrait of the perſon in his abſence. You muſt have deſcribed it ill, you muſt have obſerved it ill, or, at leaſt, you muſt not have obſerved it like a phyſionomiſt, if your ſketch does not convey the principal character of the original.

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In order to facilitate theſe means, and to enſure ſucceſs, accuſtom yourſelf to ſeize promptly, and to impreſs powerfully on your mind, the eſſential traits of the phyſionomy which you intend to ſtudy. My method is this: I firſt examine the face in the front. The *form* is the firſt object which fixes my attention; I conſider whether it be round, oval, ſquare, triangular, or to which of theſe principal figures it moſt correſponds. To explain my idea more clearly, ſee them oppoſite.

Moſt faces have ſome reſemblance to one or other of theſe figures. The form of the face being found, I conſider that of the profile, and I refer it to the half of one of my four figures. Next, I fix the perpendicular length of the three uſual ſections, the forehead, the noſe, and the chin. I take notice of their penpendicular differences, and the relation of their ſituation. If I draw a line in idea from the point of the root of the noſe which retreats fartheſt to the moſt prominent point of the upper lip, the operation becomes eaſy; by this means I am able to comprehend theſe relations under three general claſſes: one for perpendicular forms, one for thoſe which advance aloft, and a third for thoſe which retreat in the ſame region of the face. It is abſolutely impoſſible to reproduce from imagination the form of the head with a phyſiognomical accuracy, unleſs you adopt theſe points which are fixed, and of eaſy determination; unleſs you repreſent them to yourſelf as the baſis of the phyſionomy. This method I would likewiſe recommend to young portrait painters: if they mean to acquire the faculty of deſigning the form of the face accurately, and according to the rules of phyſiognomy, they muſt of neceſſity ſubject themſelves to it.

My memory being once impreſſed with theſe two points, I ſeparately run over the forehead, the eye-brows, the ſpace between the eyes, the tranſition from the forehead to the noſe, and the noſe itſelf. I pay the utmoſt attention to the characteriſtic angle which the tip of the noſe forms with the upper lip, if it be a right angle, obtuſe or acute, and I fix in my mind which of the ſides is of greater length, the higher or the lower. Viewed in profile, the mouth likewiſe admits only three principal forms: for the upper lip muſt either project beyond the under, or the two are placed in

the ſame perpendicular line, or the under one muſt advance. The ſame diſtinctions I obſerve for meaſuring and claſſing the chin: muſt be perpendicular, prominent, or retreating. The ſpace below the chin will deſcribe a horizontal line, or it will deviate from that direction by riſing or deſcending. I likewiſe dwell with particular attention on the curve of the jaw-bone, which is very often a matter of much ſignificancy.

One who is not uſed to make obſervations will find it difficult to conceive, tha , from the indication of a ſingle bone, a prompt and unerring judgment may be formed of the internal qualities. On the preſent occaſion I ſhall remark, and it were eaſy to apply my theſis to all the bones of the human body, without paying any regard to the ſkin and fleſh which cover them, that a phyſiognomiſt of ability might, with a bandage over his eyes, and only by feeling the bone of the jaw, form a well-founded conjecture reſpecting a character which had till that inſtant eluded his moſt attentive inveſtigation. Very often, in ſtudying ſubjects whoſe extraordinary faculties I was acquainted with, this bone alone, viewed in profile, has furniſhed me with indications more certain and more poſitive, than all the other features of the face. I would therefore adviſe painters and deſigners to let the light fall upon their profiles in ſuch a manner, that this part may acquire all poſſible relief. I have ſeen a number of portraits (and I muſt affirm it even of thoſe, the originals of which I did not know), in which it was ſhamefully neglected. Young artiſts who are called by profeſſion and from taſte to repreſent the moſt beautiful maſter piece of creation, the human face; whoſe charge it is to preſerve to us the image of the objects of our tendereſt affection—receive from a man, who has never been initiated into the myſteries of your art, an advice which may ſerve to promote the honour of the creature and of the Creator: let not the work of our Maker be impaired or disfigured in your hands, through indolence, inattention, or ignorance.

With reſpect to the eye, I firſt meaſure its diſtance from the root of the noſe; then I obſerve its ſize, its colour, and, laſtly, the contour of the two eye-lids. By this means, I am enabled, in a very little time, to ſtudy the face, and to get it by heart, if I may be allowed

allowed the expreſſion, juſt as if I were committing to memory a piece of poetry. I firſt throw my eye along the whole; I run over the principal diviſions; I fix in my memory the order of the periods; then I repeat with the book ſhut; and when I feel myſelf at a loſs, I once more conſult the text.

This is the method to be followed, accurately to retain the exact features of the face; this is the way to arrive at that degree of ſuperiority which the ſcience of Phyſiognomies requires.

When you have carefully ſtudied to the bottom a characteriſtic face, for ſeveral ſucceeding days, examine all the faces that you meet, and endeavour to diſcover among them one who preſents to you a ſtriking Reſemblance to the ſubject that you have been ſtudying: and in order the better to diſcover theſe relations, apply yourſelf ſingly to the Forehead, at firſt; when, if there prove a reſemblance there, you may reſt ſatisfied of a reſemblance likewiſe in the other features. In phyſiognomical reſearches, the grand ſecret is to ſimplify, to abſtract, and to ſeparate, the principal and fundamental features, with which it is of importance to know.

When you have diſcovered a FOREHEAD, and, agreeably to my principles, a FACE that has a reſemblance to your firſt, immediately apply yourſelf to the ſtudy of this new one; ſtrive to accommodate what is ſtill wanting in order to conſtitute a perfect analogy; get to the bottom of the character of this ſecond perſonage, and eſpecially the diſtinctive mark which ſtruck you in the firſt. If the reſemblance of their features is well marked, clearly decided, it will give you little trouble to find out the phyſiognomical ſign of their mental conformity.

I will retract what I have now advanced, if you will produce me two individuals, who, with the ſame exterior reſemblances, have not the ſame general caſt of character. In this caſe only, which it is not too eaſy to foreſee, or rather which will never exiſt, will I allow that the phyſiognomical relation of theſe perſons is not the diſtinctive ſign of the intellectual quality which renders them remarkable.

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To be ſtill more certain of your fact, watch the deciſive Moment when this predominant Character is called forth into Action. Obſerve the line which then appears from the motion of the muſcles, and compare it in the two faces. If theſe lines are ſtill ſimilar, the mental conformity can be no longer problematical.

If after this you perceive a feature altogether ſingular in the phyſionomy of an extraordinary man, and that the ſame feature re-appears a ſecond time in the face of another diſtinguiſhed perſon, without your being able to find it any where elſe, that fundamental trait will become a poſitive ſign of the character, and will lead you to diſcover in it an infinity of ſhades which, perhaps, would have eſcaped you.

I ſhall illuſtrate this idea by an example:

Baron Haller was, in many reſpects, a moſt extraordinary man. Among other features which he had in common with a multitude of enlightened geniuſes, in his face I found, under the lower eye-lid, a particular trait, a contour, a muſcle, which I have never yet obſerved in any one, of the ſame form, and of the ſame preciſion. To this hour I am ignorant of the ſignification of this trait; but wherever I go I am eagerly watching for the re-appearance of it. Should I ever meet with it again, I will very cloſely examine the individual, and by leading him to ſubjects within the range of Haller, I ſhall preſently diſcover if he has the ſame ſpecies of genius which diſtinguiſhed that illuſtrious ſcholar, or to what point he approaches it.

From uniform experience I am well perſuaded, that, in diſcovering two faces with the ſame trait, I ſhall have invented a new letter of the phyſiognomical alphabet. At the ſame time it is very poſſible, that Haller may have had ſome weakneſs of which that trait was the diſtinctive ſign, and conſequently I may ſooner or later perceive it in an ordinary man, who, without poſſeſſing any of the eminent qualities of Haller, may reſemble him only in his weak ſide. However, the contrary appears more probable; but I ſhall, without taking a bias either way, ſuſpend my judgment till the fact determines it.

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One of the firſt directions I would give therefore, is, Begin with the moſt Extraordinary Characters. Study in preference Extreme Characters, the moſt remote extremities of oppoſite characters. The traits of exceſſive goodneſs on the one hand; thoſe of atrocious malignity on the other—a poet all fire and imagination; or liſtleſs apathy, which cannot be rouſed—a changeling born; or a man of great talents.

To accompliſh this end, viſit hoſpitals for lunatics. Select ſubjects completely deranged; draw the form and features of their faces; firſt the features which they all have in common; then thoſe which diſtinguiſh each in particular. The ſtudy of the individual will conduct you to general rules, the application of which will become extremely eaſy. I ſay, DRAW, AND DESCRIBE EXACTLY. Study every part ſeparately; conſider it afterwards in its connection and relations. Aſk yourſelf, Where is the ſeat, where are the characteriſtic ſigns of madneſs? Detach every feature; diſtinguiſh thoſe which are poſitive; and re-eſtabliſh them in the muſcular ſyſtem, in order to obſerve their connections and ſhades. From thence tranſport yourſelf to the ſociety of people of ſenſe, who think and reflect with judgment. There you will begin your operations a-new, and follow the ſame method which I have juſt laid down.

If you want time, opportunity, and readineſs, for embracing in your plan all the parts of a face, attach yourſelf in preference to two eſſential lines, which will, in ſome meaſure, indemnify you for the reſt, and which will give you the key of the whole character of the phyſionomy, I mean the cleft of the mouth, and the line deſcribed by the upper eye-lid on the pupil of the eye. To comprehend theſe thoroughly, you muſt have an explanation of the whole face; for I boldly affirm, that, with the aſſiſtance of theſe two lineaments, it is poſſible, nay eaſy, to decypher the intellectual and moral faculties of every individual whatever. The thing is eaſy; and though not ſo to me, it is to the perſon who has more leiſure to ſtudy, and whoſe talents are ſuperior to mine. At leaſt this is certain, that all the faces whoſe character I pretend to know, I have ſtudied from theſe two traits. At the ſame it is true, that

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our beſt painters have not paid ſufficient attention to them. However, the whole merit of reſemblance depends on theſe two lineaments, and almoſt always the manneriſt is more apparent in them than in the others. From the manner, therefore, in which the painter gives theſe two traits, you will diſcover whether he is a phyſiognomiſt or not.

But the lineaments in queſtion are ſo moveable, and their inflections ſo delicate, that long and attentive practice is requiſite to hit them well. I frequently, for this very reaſon, ſatisfy myſelf with obſerving them in profile, which brings them better out, eſpecially the line of the eye. If this expedient does not ſuffice, I add to it, as much as poſſible, the tranſition from the forehead to the noſe, and that from the noſe to the mouth. Theſe two parts preſenting to me points fixed and almoſt invariable, I deſign them exactly in idea, in order, in like manner, to reproduce them afterwards on paper.

Carefully examine and compare theſe features; taken two and two, you will ſee that they have the moſt perfect relation between themſelves, to ſuch a degree, that the one is always ſuppoſed from, and is in ſome manner the conſequence of, the other; and that it is not difficult to indicate the ſecond, as ſoon as the firſt is exactly determined. In order to acquire this habit, ſo eſſentially neceſſary, you ought to reſtrict yourſelf, for ſome time, to draw nothing whatever except the ſame contour of the upper eye-lid, and the ſame line of the mouth. Make uſe, for this purpoſe, of little cards, and always repeat the ſame deſign twice upon each card; hence you will acquire greater facility in tranſpoſing, arranging, and claſſing your lines. The other two features, of which we have ſpoken, will ſoon be found by means of ſilhouettes: it will therefore be neceſſary likewiſe to detach them ſeparately, to draw them on cards, and to trace in them, if it be poſſible, mathematical relations.

I would farther obſerve to my diſciple, that theſe characteriſtic traits, the certainty of which has been clearly demonſtrated by repeated obſervation, are not the only traits which he muſt ſtudy, deſcribe, deſign, detach, and compare. The others ought to be con-

contemplated with the ſame attention, nor is there a ſingle part of the face which you are permitted to overlook. Every one of them retraces the entire character of man, juſt as the leaſt of the works of the Almighty preſents to us the character of the Divinity. To undervalue a ſingle part of the face, is to undervalue the whole. He who formed the eye for ſeeing, formed likewiſe the ear for hearing; and his productions are not pieces of patch-work. This is a truth which I cannot too often repeat, and which I cannot impreſs with ſufficient earneſtneſs on the heart of my reader.

Such an eye ſuppoſes ſuch an ear; ſuch a forehead, ſuch hair of the beard. Every particle preſerves the nature and character of the whole, and indicates to us the truth which the combination renders palpable. There is no part of the body, however minute and ignoble, but what exhibits ſome indication of the mental faculties and diſpoſitions. It is a concert in which all the ſounds harmonize, in which every note ought to be obſerved, and in which every ſemi-tone is calculated. It often happens that a paſſage in an author, which at firſt we had glanced over, enables us afterwards to interpret the moſt abſtruſe parts of his works. In like manner alſo an acceſſary trait of the face, which we had conſidered as a matter of indifference, becomes the key of the whole phyſiognomy, and aſſiſts us in explaining the principal features.

If you wilfully neglect the ſmalleſt part of the face of man, you are unworthy of ſtudying, and equally incapable of it.

But I will ſuppoſe, that you feel perhaps you have a particular tact for ſuch a feature, or ſuch a part of the face. Certain traits, like certain talents, ſometimes affect us in preference; and in this caſe it is abundantly natural to follow our propenſity. In that caſe, carefully examine what is the part which ſuits you the moſt; ſtudy it with ſpecial attention, as if you had no one elſe to ſtudy, as if the whole character were concentrated in that feature alone.

To be a phyſiognomiſt, you muſt make Silhouettes a particular ſtudy; for without them, there is no phyſiognomy. It is by means of ſilhouettes that the phyſiognomiſt will exerciſe and perfect his tact.

If he underſtands this language, he will poſſeſs the knowledge of the whole face of man: he will be able, as in an opened book, to read in it. I ſhall endeavour to point out to him how this may be done.

Firſt of all, he muſt himſelf learn to make ſilhouettes. This operation will habituate his eye to accuracy: it will accuſtom him promptly to reſolve every phyſionomy, and to find the characteriſtic outlines of the face; but he muſt particularly exert himſelf to give theſe outlines in all their clearneſs and preciſion.

Among the innumerable number of ſilhouettes which have paſſed through my hands, there are very few which I can call phyſionomical. As every thing depends on the exterior line, as the ſhade reflected on the paper is almoſt always weakened, and as it is ſo difficult to reproduce it with ſufficient truth and correctneſs, I would recommend to the phyſionomiſt to make uſe of the ſolar microſcope, and ſuggeſt, that the head which he means to deſign ſhould be brought as near to the wall as poſſible, but in an attitude perfectly free and unconſtrained. He may employ, for this purpoſe, a board ſloping at bottom, which may lean on the ſhoulder, and be fixed at the height of four feet four, or five inches. The board muſt be covered with a ſheet of paper perfectly ſmooth and free from creaſes, adapted to the ſlope of the wood, and faſtened with wax. A ſtill more commodious method is that of the ſeat, which I have already deſcribed. By means of this apparatus the ſhade comes to be reflected on a poliſhed glaſs, which likewiſe ſlopes below, and behind which an oiled paper is fixed. The ſilhouette is traced with a ſteady and delicate hand; and being detached from the frame, you go over that feature which in the firſt perpendicular poſition could not be marked with ſufficient ſtrength or boldneſs. This being done, you reduce the ſilhouette, taking particular care not to blunt either the points or angles. You blacken one of theſe reduced copies, and keep another white for meaſuring the interior ſpace. Next, ſuſpend the large ſilhouette perpendicularly, and deſign it by the hand, till you have caught the reſemblance of the reduced profile.

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The ſtudent in phyſiognomy ought not to ſuffer a ſingle opportunity to eſcape him of exerciſing himſelf in the art of obſerving, and in that of deſign. It is impoſſible to imagine, and nothing but experience can produce conviction of it, how much is to be gained by deſigning and comparing: we learn from them, that the ſlighteſt deviation may change the whole expreſſion of the character.

Accuſtom yourſelf to comment on every ſilhouette, and mark down in preciſe terms what you poſitively know of the character of the original.

When you have collected a certain number of ſilhouettes exactly deſigned, and whoſe character you are acquainted with, it will be proper to ſet about the claſſing of them. But take care, in the beginning, not to aſſociate ſuch as ſeem to announce the ſame moral or intellectual character. For, in the firſt place, however exact a characteriſtic deſcription may be, it will ever be vague, unleſs deduced from the rules of phyſiognomy; and, in the ſecond place, there is an infinite number of intellectual and moral qualities which we comprehend under general denominations, whereas in effect they differ prodigiouſly, and ſuppoſe alſo a marked diſſimilitude in the features. You muſt not begin therefore with referring ſilhouettes to the claſs of titles which might apply to their originals. It would be an error, for inſtance, to rank under the claſs of Genius, the profiles of two men both of them acknowledged to be men of genius, and to endeavour to ſettle the points of reſemblance between their ſilhouettes. On the contrary, it is poſſible that theſe may have no manner of relation, or even may be totally oppoſite.

But how ſhould ſilhouettes be claſſed?—After their reſemblance; and firſt, after the reſemblance of the foreheads. Here are, I mean to ſay, two foreheads, the relations of which are ſtriking; let me likewiſe examine wherein their mental conformity conſiſts. This forehead retreats and bends in ſuch a manner; it may be comprehended under ſuch an angle. This other nearly approaches the ſame form: let me enquire if the mental conformity is to be found in the ſame relation?—For the greater certainty, we muſt meaſure the large ſilhouette with the tranſporter. Take as a baſis the relation of the height from the ſummit of the head to the line which

finiſhes it, paſſing through the root of the noſe and the eye-brows. Obſervers, ye to whom the ſtudy of man is a ſerious object, it is thus you muſt arrive at the end of vour reſearches. You will find that conformity of contours ſuppoſes alſo conformity of intellectual faculties. You will find that, generally ſpeaking, the ſame ſpecies of forehead indicates alſo the ſame mode of ſeeing and feeling. You will find that, as every country on the globe has its latitude and a temperature analogous to it, every face likewiſe and every forehead have their given height, and modifications proportioned to it. Theſe obſervations might eaſily be ſimplified by compoſing a particular alphabet for ſilhouettes of foreheads; ſo that at firſt ſight any forehead whatever may be indicated by its letter, by the name of its claſs, by its generic or ſpecific name. I am actually engaged in forming a table of this kind, which will comprehend all the forms of forehead real or poſſible, and which is to be inſerted into my treatiſe of phyſiognomical lines; but I would adviſe every phyſiognomiſt to compoſe one for his own uſe. All theſe tables muſt be in perfect accord one with another, ſince they are founded on mathematical figures, which never vary.

Examine alſo with particular attention what are the moſt, and what the leaſt, apparent characters of the ſilhouette. You will ſoon be convinced that it expreſſes much better active characters than ſuch as are purely ſenſible and paſſive.

Employ yourſelf likewiſe in deſigning profiles in form of ſilhouettes by the hand, and after nature. Add to them the eye, the mouth, and the features, from memory. Transform the profile into a front view, and bring this back again to a profile.

Cut profiles from fancy, and endeavour to abſtract from them the lines and features whoſe ſignification is poſitive. Simplify each of theſe features as much as poſſible: draw them exactly and ſeparately on cards—and you will, without much trouble, acquire the faculty of arranging, of compounding, and decompounding them. This method will procure for you aſtoniſhing facility toward making obſervations the moſt difficult and complicated.

To ſimplify every feature; to acquire eaſe and readineſs in tranſpoſing, bringing together, and comparing the features thus detached —is one of the great means which the phyſiognomiſt ought to employ.

In my opinion, the baſis of the forehead contains the ſum of all the contours of the ſcull, and that of all the rays which diverge from the ſummit of the head.

I preſumed from reaſoning, and experience has ſince confirmed the truth of it, that, in every well conſtituted man, this fundamental line expreſſes the whole meaſure of his capacity and perfectibility. An experienced phyſiognomiſt would diſtinguiſh, by theſe contours alone, the difference of characters in a crowd collected under his windows.

In order to catch exactly this fundamental trait, it is neceſſary frequently to draw the ſame forehead in profile and in front; to draw it after the ſhade, and to meaſure it.

I admit, that it is difficult to perceive, at the firſt glance, in the forehead viewed in profile or in front, the whole fundamental contour of the ſcull: it is poſſible, however, by dint of unremitting application, to acquire this habit. In a convent, for example, when the ſhaven-crowned monks ſtoop to pray, or when they officiate in the choir, one might make very intereſting obſervations on the difference of theſe lines, and on their expreſſion.

Nothing is more difficult than to obſerve men well, in the ordinary commerce of life, and while they are awake. With a thouſand opportunities of ſeeing them, you can rarely find a ſingle one when you may, without indiſcretion, ſtudy them at your eaſe. The phyſiognomiſt ought therefore to endeavour likewiſe to OBSERVE PERSONS ASLEEP. He muſt draw them in this ſtate: he muſt copy in detail the features and the contours: he muſt eſpecially preſerve the attitudes, were it only by general lines: he muſt ſeize the relations which are perceptible between the body, the ſkin, the arms, and the legs. Theſe attitudes and relations have

an inexpreſſible ſignification, and particularly in children. The form of the face is likewiſe analogous to it, and this accord is ſenſible. Every face anſwers individually to the attitude of the body and of the arms.

The DEAD furniſh a new ſubject for ſtudy. Their features acquire a preciſion and an expreſſion which they had not when either awake or aſleep. Death puts an end to the agitations to which the body is a perpetual prey, ſo long as it is united to the ſoul. It ſtops and fixes what was before vague and undecided. Every thing riſes or ſinks to its level; all the features return to their true relation, provided they have not been diſtorted by diſeaſes too violent, or by extraordinary accidents.

But what I would recommend to the phyſiognomiſt in preference to all, is the ſtudy of FIGURES IN PLASTER. Nothing is more proper for obſervation than a molded figure. You may ſtudy it at all times, in every way, and with all the calmneſs of reflection. You can place it in different lights, take a ſilhouette of it, and meaſure it on all ſides. You can cut it in what manner you pleaſe, deſign every part exactly, and fix the contours of it with a certainty almoſt mathematical. Theſe experiments will bring back and attach the phyſiognomiſt to what is real, to the immutable truths of the phyſiognomy, that is, to the ſtudy of the ſolid parts, which will always be the grand end of all his reſearches. He who neglects this baſis of our ſcience, in order to apply himſelf to muſcular motion only, reſembles thoſe Theologians who extract from the Goſpel certain precepts of morality, without diſcovering Jeſus Chriſt in it. Compare the buſt of a man of genius with that of a changeling born ſo, analyze the one and the other, deſign and meaſure them in whole and in detail—and your faith in phyſiognomy will come near to the certainty you have of your own exiſtence, and you will learn to know men as well as you know yourſelf.

When once we ſhall be in poſſeſſion of an exact *frontometer*—and I hope we ſhall ſoon have that inſtrument in all its perfection—when the ſtudent of phyſiognomy ſhall have acquired the uſe of it to ſuch a degree as to be able, by ſight merely, and without meaſuring,

ſuring, to determine with a certain preciſion the capacity and character of every forehead, and to indicate the curves and angles of it; when he ſhall be able to diſtinguiſh after the fundamental lines and the profiles of this part of the face, a harſh from a ſoft character, a ſpirit lively and prompt, from one ſlow and ſluggiſh—what aſtoniſhing progreſs will he not make in the knowledge of man!

For this purpoſe I would adviſe the phyſionomiſt to procure a collection of ſculls of well-known perſons; to draw the ſilhouettes of theſe ſculls, which may all reſt on the ſame horizontal board; and to look for the triangles under which they may be comprehended. I ſay he muſt ſelect well-known perſons: for he ought to learn, before he pretends to teach. He ought to compare fact with fact; the poſitive character of the exterior, with the poſitive character of the interior. Nor muſt he, till he has found the relations of the one to the other, venture to ſtudy the unknown relations of approximating characters. Be in no hurry to give precepts: unleſs they can ſtand the ſevereſt examination, they will expoſe you to ſhame and contempt.

If you have the reputation of being a phyſionomiſt, a thouſand indiſcreet queſtions will be put to you, which you will be called upon to anſwer without premeditation. Theſe queſtions are undoubtedly ridiculous; but would it not be a ſtill more ridiculous vanity to pretend to ſolve them? You muſt *have* before you can *give*. It is for this reaſon I ſay to every beginner: obſerve in ſilence, and do not communicate your concluſions to any but a ſmall ſelection of friends. Give no anſwer to any of the curious queſtioners, who are not ſo much enquiring after truth, as they are aiming to draw you into a ſnare. If your only object is to ſhine, by means of your knowledge; if this is the only motive by which you are animated—you will never make any conſiderable progreſs in this ſcience. Do you believe you have made a diſcovery of importance? before you bring it to light, be at pains to aſcertain it; verify it by exact and reiterated experiments; conſult with an enlightened obſerver—but diſmiſs the idly inquiſitive, and increaſe not your own embarraſsment by precipitate deciſions.

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A Collection of Impreſſions of Ancient and Modern Medals in Parget, is another eſſential, and almoſt indiſpenſable, reſource for the phyſionomiſt. Profiles of this kind reduced, furniſh much aſſiſtance toward's claſſification and tranſpoſition. We cannot greatly depend, I confeſs, on medals, for the expreſſion of features; but the principal forms of the profile are ſo much the more true. And, were we even to refuſe them all kind of authenticity, they would not the leſs be of uſe toward exerciſing the phyſiognomical tact, and the claſſing of faces.

The phyſionomiſt cannot ſtudy language ſufficiently.

Moſt of our errors have their ſource in the imperfection of language, in the want of ſigns perfectly characteriſtic, and adapted to the ſubject. A truth which has all the ſimplicity and all the clearneſs of which it is ſuſceptible; a truth conveyed with all the features which are proper to it, and expreſſed with ſuitable preciſion; ſuch truth cannot be miſunderſtood by any one. The knowledge of languages muſt therefore be one of the principal objects of your application. Study your mother tongue; ſtudy foreign languages, eſpecially the French, which is ſo rich in phyſiognomical and characteriſtic expreſſions. In the courſe of reading, in converſation, you muſt be ſure to lay hold of every ſignificant word, and put it down in a vocabulary. You will thus eſtabliſh different claſſes, a different ſpecies for love, for judgment, for ſpirit, &c.

The pupil of phyſiognomy has occaſion for a regiſter, as complete as poſſible, of all characteriſtic faces. He muſt compoſe it himſelf from the writings of thoſe authors who have moſt ſucceſſfully ſtudied human nature, and from his own genius. I have myſelf already collected more than four hundred names of faces of every kind, and this vocabulary is far from being ſufficient for me. Look then for a characteriſtic general name for every face which you wiſh to obſerve; but be in no haſte to fix its denomination. Conſider in how many ways this may be modified; purſue it through all its diſtinctions; and, before you proceed to the application of it, examine well whether you may not have confounded ſome-

ſomething. Then, and not till then, you may draw the form of the face, and give the characteriſtic deſcription of it.

Let me preſent you with ſome of the general claſſes of my regiſter: ſtate of body, ſtate of mind, moral character, immoral affections, energy, ſpirit, judgment, taſte, religion, imperfections, national phyſiognomies, phyſiognomies of perſons of quality, phyſiognomies of people in place, phyſiognomies of tradeſmen, &c.

For example, the word SPIRIT, admits, in its turn, of the following ſubdiviſions: a correct ſpirit (perhaps a ſound underſtanding); a collected ſpirit (preſence of mind, or a ready wit); a flaſhy ſpirit; abuſe of ſpirit (perverſion of mental powers); a ſlovenly ſpirit, an acute, affected, lively, brilliant, vain, ſerious, dry, cold, rude, popular, cenſorious, prompt, pleaſant, jovial, ſprightly, jocoſe, gay, trifling, comical, burleſque, miſchievous, ſneering, ironical, ſarcaſtic, &c. ſpirit (humour, diſpoſition, turn of mind).

After you have ſtudied the character of a face in a picture or drawing, and have aſſigned to it a correſponding characteriſtic name, copy exactly the contour of the head, were it but by ſome light ſtrokes, or even by points. I always love to ſimplify operations. The form of the face in general; the relation of the conſtituent parts; their inflection or ſituation—theſe three objects merit a particular attention, and may be indicated by lines the moſt ſimple, as I ſhall demonſtrate in my Treatiſe on Phyſiognomical Lines.

If you feel yourſelf at a loſs to unfold all at once the poſitive character, endeavour to diſcover it by the negative—in other words, recapitulate all the names which it ſeems to exclude: run over your vocabulary from end to end; and as ſoon as you perceive approximations, ſtop there, and the compariſon of theſe will help you to the true name. If a tolerably complete regiſter does not furniſh a ſingle denomination which you can apply to your ſubject, the face will be ſo much the more remarkable, and you will ſtudy it in all its ſituations, in all its turnings and windings, till you have

got to the bottom of it. The more enigmatical a phyſionomy is, the greater diſcoveries you will make in the decyphering of it.

Study, I beſeech thee, my diſciple, Portraits and Hiſtory Pictures, by the beſt painters and deſigners. Among portrait-painters, Mignard, Largilliére, Rigaud, Kneller, Reynolds, and Van Dyk, in my opinion, hold the firſt rank. I prefer, however, the portraits of Mignard and Rigaud, painted by themſelves, to all Van Dyk's pieces: theſe frequently want illuſion and exactneſs, becauſe Van Dyk paid more attention to the general combination and ſpirit of the phyſionomy than to the details. This, unfortunately, is a cenſure, which muſt be fixed, with ſtill greater juſtice, on an infinite number of Flemiſh, Engliſh, and Italian maſters. I except Giboon, Vander Banck, Mans, Poel, and ſome others, whoſe names I do not at this moment recollect. Under the ſpecious pretext of ſhunning the imputation of being ſervile copyiſts, ſome, with an unpardonable careleſsneſs, neglect the moſt delicate details; they aim at producing great effect, and attempt to impoſe upon taſte by giving nature in wholeſale. This is not what the phyſionomiſt wants, nor is it thus that nature preſents herſelf. To exhibit only her ſtriking parts, is not to imitate her: it is to acknowledge that you are not acquainted with her, that you have ſtudied her amiſs.

The beſt pieces of Kupetzky, of Kilian, of Lucas Kranach, and eſpecially of Holbein, are an admirably inſtructive ſchool for the phyſionomiſt. Refuſe them ſometimes, if you pleaſe, taſte and a bold touch; I always prefer the true to the beautiful. An author who deals in truth is much more pleaſing to me than one who ſtudies elegance; and, without being fond of too laborious exactneſs, I will however maintain that an Eraſmus of Holbein is preferable to all the portraits of Van Dyk both for truth and nature. To deſpiſe detail, is to deſpiſe Nature. Where are details treated with ſo much richneſs and eaſe as in her works?

The heads of Denner would be invaluable for the ſtudy of the phy-

phyſionomy, if his microſcopic details correſponded better to the ſpirit of the whole.

Soutmann, who has given us ſome good heads, is not however the perſon whom I would propoſe for a model. I ſet a higher value on the preciſion and vigour of Blyhof; but the connoiſſeur, the real painter, the phyſionomiſt, will prize above all the portraits of Morin.

I have ſeen very few heads of Rembrandt of which the phyſionomiſt could avail himſelf.

With better health, with more information and practice, Cölla would have perhaps become one of the firſt portrait-painters. His heads are almoſt as many particular ſubjects of ſtudy.

Among the painters and deſigners who have gone into the walk of hiſtory, there are very few phyſionomiſts; almoſt all of them have confined themſelves to the expreſſion of the language of the paſſions, and have gone no farther. Till one more perfect is produced, I ſubjoin a catalogue of ſome who have excelled in their art, and whoſe works merit, on every account, a particular attention; although, every thing conſidered, the pooreſt performance of a middling painter is not to be deſpiſed in our ſcience.

The phyſionomiſt will ſtudy in Titian the dignity of ſtyle, the natural and ſublime of expreſſion, voluptuous faces. I have ſeen at Duſſeldorp a portrait by this painter, which is an almoſt incomparable maſter piece of nature and expreſſion.

Michael Angelo furniſhes us with characters energetic, haughty, diſdainful, ſerious, obſtinate, invincible.

We admire in the heads of Guido the touching expreſſion of a love, calm, pure, celeſtial.

The works of Rubens preſent the lineaments of fury, of force, of drunkenneſs, of every vicious exceſs. It is to be regretted that

he did not paint a greater number of portraits. His Cardinal Ximenes, which is at Duſſeldorp, is, I think, far ſuperior to the beſt of Van Dyk.

Van der Werf muſt be our model for modeſt and ſuffering phyſionomies.

In Laireſſe, in Pouſſin, and, above all, in Raphael, we muſt look for ſimplicity of compoſition, depth of thought, the calmneſs of dignity, an inimitable ſublime. Raphael cannot be ſufficiently ſtudied; but it is only in the great ſtyle to which his figures, and the airs of his heads, have always a reference.

You muſt not expect much of majeſty from Hogarth. This painter roſe not to the level of the really beautiful; I ſhould be tempted to call him the FALSE PROPHET OF BEAUTY. But what inexpreſſible richneſs in the comic or moral ſcenes of life! No one ever better characteriſed mean phyſionomies, the debauched manners of the dregs of the people, the exceſſive heightening ridicule, the horrors of vice.

Gerard Douw has happily hit off low characters and thoſe of ſcoundrels, phyſionomies which expreſs attention. I have ſeen at Duſſeldorp a mountebank of his ſurrounded by the populace: this performance would be an excellent theory for phyſiognomical lines.

I would conſult Wilkenboon for the expreſſion of irony.

Spranger for the violent paſſions.

Callot had the talent of repreſenting ſingularly, according to nature, beggars, cheats, executioners. In this alſo A. Bath excelled.

For all ſorts of comical and low ſubjects, for clowns, valets, &c. I would make choice of Henry Goltius and Albert Durer.

Martin

Martin de Vos, Lucas of Leyden, and Sebaſtian Brand were eminent in the ſame ſtyle; but you find in them likewiſe phyſiognomies full of dignity, and a ſublime truly apoſtolic.

Rembrandt, among other merits, had that of happily delineating the paſſions of the vulgar.

Annibal Caracci was ſuperiorly excellent in the comic walk, and in every ſpecies of heightened ſingularity. He poſſeſſed particularly the talent, ſo neceſſary to the phyſiognomiſt, of giving the character in a few ſtrokes.

Chodowiecki is alone equal to a whole ſchool. His infants, his young damſels, his matrons, his lackeys, are admirable. In him every vice has its characteriſtic traits, every paſſion the attitudes and geſtures which ſuit it. As an obſerver of ſingular ability, he has ſtudied all the ranks of ſociety. The court and the city, the tradeſman and the ſoldier, furniſh him, by turns, with ſcenes endleſsly varied, expreſſed with all the truth of Nature.

Schellenberg is peculiarly happy in delineating provincial low humour.

The bacchanalians of La Fage deſerve to be mentioned, as alſo his gay and voluptuous phyſiognomies.

Rugendas is the painter of rage, of grief, of the great effects of paſſion.

The chief excellency of Bloemart is his hitting off the attitudes which mark dejection.

The heads of Schlutter, etched in aqua-fortis by Rode, characterize wonderfully well the ſuffering of great ſouls.

The gigantic is the favourite walk of Fuſeli. His genius delights to employ itſelf on energetic characters: he delineates with bold touches the effects of anger, terror, and fury: horrible ſcenes of every kind.

What

What taſte, majeſty, harmony and tranquillity, in the pictures of Mengs!

Thoſe of Weſt bear the impreſs of a noble ſimplicity, of calmneſs and innocence.

All the paſſions are found united in the eyes, the eye-brows, and mouths of Le Brun.

Such, in part, are the maſters whom the phyſionomiſt ought to ſtudy. He will ſelect for himſelf, in every work of painting, the features which are moſt clearly expreſſed, and mark them down in his repertory under their correſponding titles. If he purſues the method which I have juſt now traced, I dare venture to aſſure him, that he will ſoon come to ſee what no one perceives, though expoſed to the view of the whole world; and that he will, in a very ſhort time, poſſeſs knowledge, which no one takes pains to acquire, though it be in every one's reach. But, on the other hand, moſt of the painters I have now quoted teach Pathognomy only. Very few of them apply themſelves to the ſolid form of the body; and thoſe who perhaps merit, in this reſpect, the name of Phyſionomiſts, are ſuch, I muſt be allowed to ſay, merely by chance, becauſe they are every moment deviating from the rule.

LECTURE XXXI.

THE PRECEDING SUBJECT CONTINUED.

SECTION II.

I.

NATURE has modelled all men after one and the ſame fundamental form. This is indeed infinitely varied; but ſhe no more departs from her paralleliſm and proportions than a pantograph or a parallel rule. Every individual who deviates from the general paralleliſm of the human figure, unleſs ſuch deviation be the effect of unfortunate accidents, of which he has become the ſad victim, is a monſter in reſpect of conformation. On the contrary, the more the form correſponds with this paralleliſm, the more perfect it is. This is an obſervation which every diſciple of phyſiognomy ought to repeat with me; and when he has aſcertained the truth of it, let him adopt it as a principle.

A diſguſting Outſide, however, does not always exclude great Intellectual Faculties. Granted. Genius and virtue lie ſometimes concealed in an obſcure hut, and why may they not likewiſe be clothed

clothed with an irregular form? But, on the other hand, it muſt be allowed, that you ſometimes meet with forms where genius and dignity of ſentiment could not poſſibly find entrance, juſt as there are buildings too wretched to ſerve as a lodging place for human beings. The phyſionomiſt will therefore exert himſelf to acquire the knowledge of the forms regularly beautiful, which appertain excluſively to great ſouls; of the irregular forms which ſtill preſerve ſufficient ſpace to admit of talents and virtue; or which, by narrowing that ſpace on one ſide, do more concentrate perhaps the energy of the natural diſpoſitions.

II.

When a principal Feature in a Face is ſignificant, the acceſſory Trait will be alſo. The laſt has its principle as the firſt. Every thing has its cauſe, or nothing has. If you are not ſtruck with the evidence of this axiom; if you ſtill call for proof in order to be convinced of the truth of it; abandon the ſtudy of the phyſionomy.

III.

The moſt beautiful of Faces is ſuſceptible of Degradation, and there is no one ſo homely as to be incapable of Embelliſhment; it being always underſtood, however, that in theſe changes the form of the face, and the ſpecies of the phyſionomy, ever preſerve their primitive baſis.

It is the buſineſs of the phyſionomiſt to ſtudy the degrees of perfectibility or of corruptibility of every form of face. Let him frequently combine the idea of a noble action with a forbidding countenance, and, reciprocally, the idea of a mean action with a promiſing phyſionomy.

IV.

Poſitive characters of Face always announce poſitive Faculties. But the abſence of theſe characters does not ſuppoſe the abſolute want of correſponding faculties.

Study

V.

Study with particular attention the Faces in which you find a total want of Correſpondence; thoſe which, in order to ſubſiſt together, have need, in ſome ſort, of the mediation of a third. Two faces which preſent a perfect contraſt, are an intereſting ſpectacle to the phyſionomiſt.

VI.

Always give yourſelf up to firſt Impreſſions, and truſt to them more than even to obſervations. Are your perceptions the reſult of involuntary feeling, excited by a ſudden emotion?—Be aſſured the ſource of it is pure, and that you may ſpare yourſelf the trouble of having recourſe to induction. Not, however, that I would have you ever neglect the road of reſearch. On the contrary, draw the feature, the form, the look, which affected you at firſt; oppoſe to them contraſts the moſt extreme; and aſk of one or more perſons capable of feeling and of forming a ſound judgment, What are the different qualities which theſe two faces expreſs? If all ſuffrages unite, follow as inſpiration that firſt impreſſion which you received.

VII.

Of all the Obſervations which you have occaſion to make, neglect no one whatever, however Fortuitous, however Indifferent it may appear. Collect them all with equal care, even though you at firſt put no manner of value on them. You will ſooner or later however derive advantage from them.

VIII.

Remark the difference of Stature; the tall, the middle, the ſhort, the deformed. Examine what is common to each. They

have proper characters which belong to all the individuals of the claſs, which they compoſe, and which re-appear in the whole of the phyſionomy as in the features ſeparately.

IX.

Attend likewiſe to the Voice, as the Italians do in their paſſports and deſcriptions of advertiſed perſons. Obſerve whether it be high or low, ſtrong or weak, clear or dull, ſoft or harſh, natural or feigned. Conſider what voices and foreheads are moſt frequently aſſociated. If you have any delicacy of ear, be aſſured that the ſound of the voice will ſoon furniſh you with infallible indications by which you may diſtinguiſh the claſs of the forehead, of the temperament, and of the character.

X.

Every phyſionomy has its character. I have already ſpoken more than once of the general traits which are characteriſtic for all faces without exception; but, independently of theſe, there are beſides PARTICULAR FEATURES, the preciſion and ſignificancy of which cannot eſcape the glance of the phyſionomiſt. All thinkers, for example, have not forms of face which announce in a ſtriking manner ſerioufneſs of reflection; the wrinkles of the forehead alone are often ſufficient to expreſs this character. It is thus too that the character of *goodneſs* is ſometimes manifeſted in the appearance, the form, the arrangement, and colour of the teeth; that of *diſcontent* in the triangular lineaments or in the cavities of the cheek, &c.

XI.

Diſtinguiſh carefully what is Natural, what is Accidental, what is produced by Violent Cauſes. Whatever is natural, is continuous; and this continuity is the ſeal which Nature impreſſes on all forms which are not monſtrous; accidents alone are capable of interrupting

terrupting the general order. Much has been ſaid of theſe ACCIDENTS, as being ſo many inſurmountable obſtacles oppoſed to the ſcientific ſtudy of phyſionomy,—and yet they are ſo eaſily diſtinguiſhable. Is it poſſible to be miſtaken, for inſtance, in the deformities occaſioned by the ſmall-pox, in the marks left from a fall, a blow, or any other violent cauſe? I have known, it is true, ſome perſons who in their youth had been reduced to imbecillity by falls, without their preſerving viſible marks of theſe accidents. But the imbecillity ſhewed itſelf ſufficiently in the features of the face, and partly likewiſe in the ſolid form of the head; the extenſion of the *occiput* ſeemed to have been ſtopped by the effect of the fall. In theſe kinds of doubtful caſes it is the duty of the phyſionomiſt to ſatisfy himſelf reſpecting the phyſical conſtitution and education of the perſons whom he means to obſerve.

XII.

I do not inſiſt that the phyſionomiſt *ought* always to Judge finally on one only Sign; I only ſay that he *can* in certain caſes. And though, according to Ariſtotle,

To truſt one ſign only is a mark of weakneſs,

it is not the leſs true, however, that certain particular traits are abſolutely deciſive, and perfectly ſuffice for characterizing ſuch and ſuch diſpoſitions and paſſions of the individual. Frequently the forehead, the noſe, the lips, the eyes, announce, excluſively, energy or weakneſs, vivacity or coolneſs, penetration or ſtupidity, love or hatred; it being always underſtood, however, that theſe diſtinctive features ſuppoſe the co-exiſtence of the other parts more or leſs analogous. I muſt always recommend, nevertheleſs, the ſtudy of the acceſſory traits, and of the moſt minute details of the phyſionomy. I will always ſay, and it is a principle on which I cannot inſiſt too earneſtly—You muſt combine; you muſt compare details with details; you muſt view Nature in her complete aſſemblage. Obſerve with equal care the form, the colour, the fleſh, the bones, and the muſcles: the pliancy or the ſtiffneſs of the limbs, the movements, the attitude, the gait, and the voice; the expreſſions, the actions,

and the paſſions; ſmiles and tears; good humour and bad; impetuoſity and calmneſs. Neglect no detail whatever, but combine all into one whole. Learn, above all things, to diſtinguiſh what is natural from what is factitious, the real from the aſſumed character. You will find, that whatever is aſſumed or factitious ſuppoſes, in its turn, a previous diſpoſition to receive theſe adventitious qualities; that accordingly it is poſſible to foreſee and to predict what a phyſionomy is capable of adopting or not. Such a face was not formed for aſſuming gentleneſs; that other is incapable of putting on an air of aſſurance and anger.

But, it will be alledged, the calmeſt man may ſometimes abandon himſelf to paſſion, and the moſt violent ſpirit has its moments of compoſure; of conſequence the ſame phyſionomy may expreſs by turns gentleneſs and violence.

I admit it; but there are faces to which gentleneſs is as natural or as foreign, as violence is natural or foreign to others. It belongs to the original form, to the primitive features ſtudied in a ſtate of reſt; it belongs, in a word, to the character of the mind to inform you what is congenial to ſuch a phyſionomy, and what is not; what it admits, or what it rejects. In tracing upward theſe ſources of inſtruction, you will often diſcover the moſt beautiful harmony where others perceive only incoherence and irregularity.

By degrees you will acquire the faculty of inferring one part from another. The knowledge of one or of two details will conduct you to a third, and ſo on to all the reſt. You will be able to determine from the ſound of the voice, the form of the mouth; and this again will give you a preſentiment of the words which it is about to pronounce; you will learn to judge of the ſtyle by the form of the forehead; and reciprocally of the forehead by the ſtyle.—You will not know beforehand all that a man means to ſay, write, or do, in general; but you will be able to foreſee of what he is *capable* or *incapable*, how he will act or expreſs himſelf in ſuch and ſuch given circumſtances.

XIII.

There are deciſive moments for ſtudying the phyſionomy, which it

it is of eſſential importance to obſerve. Such is that of an unexpected rencounter, or the firſt approach only; the inſtant when a perſon preſents himſelf in company, or when he takes leave of it. Such is, again, in a more particular manner the moment when a violent paſſion is on the point of breaking out, and the moment which follows the firſt exploſion. Such is, above all, the moment when the paſſion is ſuddenly repreſſed by the preſence of a reſpectable perſonage. It is in this laſt ſituation that you diſcover by the ſame glance, both the power of diſſimulation, and the ſtill ſubſiſting traces of paſſion.

An emotion of tenderneſs or pity, of ſorrow or anger, of zeal or envy, is frequently ſufficient to enable you to form a judgment of a man's character, Place in oppoſition the moſt perfect tranquillity and the moſt violent tranſport; on one hand, the moment when a man is himſelf, and on the other, that in which he flies off from his natural bent: compare theſe two ſtates, and you will ſee what every individual is; what it is poſſible for him to become, or what he never can be.

XIV.

Study Superiority which certain Phyſionomies have over others. The common father of the human race has, no doubt, created all men of one and the ſame blood; but *equality of condition* is not the leſs, on that account, a chimera. Every one has his place and his rank, and this very diverſity is part of the plan of Providence. Every body, animate or inanimate, has millions of beings ſubordinate to it, and it again is ſubjected to innumerable other beings which preſs upon it. Man is king and ſubject by turns; this is the law of nature. Endeavour then to find out in every organized body, the ſuperiority and the inferiority which belongs to its ſpecies, which are inſeparable from it, and cannot be taken away by the conventions of ſociety. Fix exactly the boundaries which are contiguous to each other. Compare always the ſtrong with the weak; characters firm and energetic, with characters ſoft and flexible. Extremes being once ſettled, you will eaſily diſcover intermediate relations. You will be able to determine, according to geometrical

metrical rules, the relations which are to be found between the forehead of a man formed for commanding, and the forehead of one formed for obeying; between the nose of the monarch and the nose of the slave.

XV.

In the study of physiognomy lay it down as a rule, to look for conformity of characters in conformity of faces—and the resemblance of faces, or, at least, that of their form, in the analogy of foreheads. Always then bring together, as close as possible, characters, sculls, forms of face, forehead, and features, which have a resemblance. Arrange, observe, and compare.

XVI.

If you are so fortunate as to fall in with a man who has the faculty, so rarely bestowed, of interesting himself without affectation in what is proposed to him; a man who acts in every thing with a reflective attention, who never gives an answer till he has heard you out, who is always prepared to decide, without ever assuming a decisive tone—do not fail to study his face both in whole, and in the most minute details. The degree of attention determines the degree of judgment; the degree of goodness of heart, the degree of energy. He who is incapable of listening attentively, is likewise incapable of every thing that deserves the name of wisdom and virtue. The man who can listen with attention will succeed in all that is within the reach of the human mind. A single face in which attention is painted, will furnish you with indications which may enable you to decypher the most estimable qualities in other individuals.

Take it for granted, that a man who discovers exactness in the indifferent actions of life, that a man whom you observe to fix a calm and attentive look on every object which engages him, is an admirable subject of study. His mien, his movements, his gestures, will bear the impression of his character. I risk nothing in advancing,

ing, that he who is careful and circumſpect in little things, will be equally ſo in great.

XVII.

Here are ſome traits, the union of which infallibly promiſe the happieſt phyſionomy, I may ſay, without reſerve, a phyſionomy more than human. I ſuppoſe beſides, that each of theſe traits is decidedly advantageous in itſelf, and that the whole together unite in a juſt relation. There muſt be:

a. A ſtriking conformity between the three principal parts of the face, the forehead, the noſe, and the chin.

b. A forehead which reſts on a baſe almoſt horizontal, with eye-brows almoſt ſtraight, cloſe, and boldly marked.

c. Eyes of a clear-blue or clear-brown, which appear black at a little diſtance, and whoſe upper lid covers only a fourth or fifth part of the ball.

d. A noſe whoſe ridge is broad, and almoſt parallel on both ſides, with a ſlight inflection.

e. A mouth perfectly horizontal, but whoſe upper lip drops gently in the middle. The under lip ought not to be plumper than the upper.

f. A chin round and prominent.

g. Short hair, of a deep-brown, parting into large buſhy curls.

XVIII.

In order to ſtudy a face well, you muſt obſerve it in profile, in front, in the attitude of three-quarters, of ſeven-eighths, and from top to bottom. Make the object you are ſtudying ſhut his eyes for ſome

ſome time; let him then open them. The face, viewed in front, preſents too many things at once, and the attention is of conſequence diſtracted; it is for this reaſon I adviſe you to examine it on different ſides ſucceſſively.

XIX.

I have ſaid already, oftener than once, that knowledge of Deſign is abſolutely neceſſary to the phyſiognomiſt. In order to acquire the requiſite degree of practice in this art, he ought to confine himſelf entirely to contours, whether he copy after Nature, whether he draw after buſts, pictures, engravings, or any other model whatever. He muſt be able to diſtinguiſh, reſolve, ſimplify, and explain what is complex, confuſe, or vague. All painters who are not phyſiognomiſts, and who are indifferently ſkilled in deſign, cry down this method; it is, nevertheleſs, the only one which unites the advantages of readineſs, of preciſion, and exactneſs; of this I ſhall produce no other proof than the celebrated paſſions of Le Brun.

XX.

Nothing is more proper for exerciſing the phyſiognomiſt than the ſtudy of Paintings in Oil; but he ought to have maſter-pieces, and they are ſo rare and ſo expenſive, that a very ſmall collection amounts to an enormous ſum. Models the leaſt proper for him, are drawings in black-lead. I would adviſe him as much againſt them as againſt miniatures. Both the one and the other lead to that free manner which would paſs for Pictureſque, but is only vague, and for that very reaſon contrary to reaſon and truth. In order truly to expreſs the character of the phyſiognomy, in order to preſerve all the preciſion and all the delicacy of it, make uſe, in preference, of black-lead ſtrengthened by a few touches of China ink. But obſerve, at the ſame time, that drawings of this ſort ought to be executed in a dark apartment which admits the light by a round opening of a foot diameter; you muſt contrive to let it fall from the height of three or four feet above the head you are going to deſign, and the attitude of this laſt muſt approach the profile. Of all the methods which I have tried, I have found none more eaſy, nor whoſe

whoſe effect was generally more agreeable and more characteriſtic. I believe, however, that certain phyſiognomies might be deſigned, with equal ſucceſs, by a light falling down in a perpendicular direction; but this would anſwer at moſt with flat and delicate faces, for ſuch as are ſtrongly muſculous would loſe too much by the ſhades. In the other poſition, juſt now deſcribed, you might employ a *camera obſcura*, which ſhould diminiſh the object three-fourths; this might ſerve, not to execute the drawing, which would be impoſſible on account of the vacillation, but to aſcertain, by compariſon, the exactneſs of the copy.

XXI.

It will be aſked, Who are the Phyſiognomical Authors you would recommend to your pupil? The number of thoſe who can be mentioned with approbation is very ſmall; a fortnight is ſufficient to run over all of them, and even their moſt ſenſible obſervations have ſtill need to be cloſely examined. When you have read two or three of theſe performances, you know almoſt all of them. Porta, and after him Peuſchel and Pernetti, have collected all that is of any importance in the writings of the ancients on this ſubject. In the firſt, the good, bad, and indifferent, are found jumbled together: his book ſwarms with contradictions. He ſtrings together, without order or method, the opinions of Ariſtotle, Pliny, Sueton, Polemon, Adamantin, Galen, Trogus-Conciliator, Albert, Scotus, Malctius, Avizenna, and many more. He ſometimes ſubjoins his own reflections, which he illuſtrates by the phyſiognomies of eminent men, and here chiefly he is intereſting. Though addicted to the reveries of judicial aſtrology, he is, however, leſs ſo than his predeceſſors.

Peuſchel, and ſtill more Pernetti, have rendered eſſential ſervice to the ſcience of phyſiognomy, from having cleared it of a crowd of abſurdities, in which it was formerly involved; but their writings preſent few ideas that can be called new, and they are very far from having determined with preciſion the features of the face; a determination which is nevertheleſs neceſſary, and with-

out which phyſiognomy would be the moſt dangerous of all infant ſciences.

Helvetius, in his Phyſiognomia medicinalis, has characterized the temperaments in a very ſuperior manner. If we except his fondneſs for aſtrology, he may rank with our firſt maſters.

You ought to read Huart, notwithſtanding his crudity of idea, and exceſſive boldneſs of hypotheſis. This author has ſupported his own obſervations with excellent paſſages extracted from Ariſtotle, Galen, and Hippocrates; but has not greatly enriched us with new diſcoveries.

We learn very little from Philip May; but la Chambre is a judicious writer, who has ſucceeded, in a particular manner, in the characters of the paſſions; he ought, however, to have illuſtrated his ſubjects by contours and deſigns.

John de Hagen de Indagine will excite more ſenſation by his own phyſionomy, than by his work. This is ſcarcely any thing more than a compilation, but which merits, however, ſome attention.

Marbitius is a moſt inſufferable prattler. His diſcourſe *de varietate facici humanæ* (on the variety of the human face), Dreſden, 1676, in quarto, does not contain ſix ideas which are his own.—The moſt abſurd of them all, that of the tranſpoſition and arrangement of the parts of the face, has been adopted after him by a writer of modern times.

Parſon, whom the Count de Buffon and Baron Haller have taken the trouble to abridge, is, notwithſtanding all his imperfections, a claſſic author, as to the part which treats of the moveableneſs of the phyſionomy, of the muſcles of the face, and of the language of the paſſions.

At the riſk of giving offence, I will mention alſo the famous Jacob Behmen,—an obſcure myſtic, but who had nevertheleſs obſerved Nature;

Nature; who knew her, and underſtood her language. This elogium will be reprobated by every Ariſtarchus in literature; my friends will ſay, I ought to have ſuppreſſed it as a philoſopher, or, at leaſt, as a theologian—but why ſhould I be afraid of following my conviction, and of paying homage to truth? Jacob Behmen, I repeat it, has left behind him proofs of a very uncommon phyſiognomical diſcernment. Not that I mean, however, to recommend all his writings indiſcriminately; but his piece on *the four complexions* is an ineſtimable treaſure to every one who knows how to diſtinguiſh between gold and droſs.

William Gratarole, a phyſician at Bergamo, is another phyſiognomiſt who deſerves to be ſtudied. I value his work at once for the richneſs of its matter, and the accuracy of its ſtyle. It is entitled: "De prædictione morum naturarumque hominum facili, cum ex inſpectione vultus, aliarumque corporis partium, tum aliis modis"—An eaſy mode of indicating the nature and morals of man, for inſpecting the countenance, and other parts of the body, and by other means.

It only remains for me to name Scipio Claramontius, the beſt and moſt ſolid of all the phyſiognomical authors of paſt ages. With much erudition, he by no means fatigues his reader with quotation on quotation: he ſees and judges for himſelf: he goes into detail without being diffuſe. His book "de conjectandis cujuſque moribus et latitantibut animi affectibus"—on forming judgment of man's morals and ſecret affections, if not worthy of a complete tranſlation, at leaſt might furniſh valuable extracts and commentaries. This work, ſo valuable in many reſpects, is, at the ſame time, very imperfect in others. A great many ancient errors are here repeated; but, provided you are ever ſo little in a condition to compare this author with his predeceſſors in the ſame career, you muſt applaud his diſcoveries, his new, and original ideas, and his judicious reflections. Even at the moments when he gives me leaſt ſatisfaction, I ſtill find a man who reflects. Though attached to the ſubtilties of the ſchool, he neither offends by exceſſive dryneſs, nor over-refinement: his thoughts and ſtyle are never deſtitute of dignity.

Dignity! This, however, is wanting to moſt of the moderns who have written in favour of or againſt phyſiognomy. For my part, I can eaſily reconcile myſelf to an author who treats his ſubject with dignity, without affectation or preſumption; and this is a praiſe we muſt allow to Claramontius, almoſt in every page of his book. He is more than a ſcholar. His phyſiognomical information is the reſult of a profound inveſtigation of the human heart and mind. He underſtands how to make a happy application of his general rules. His extenſive erudition, without being cumberſome, is of the greateſt ſervice to him in his reaſonings and obſervations. He frequently catches with much ſagacity the characters of the paſſions, and conveys them with equal acuteneſs. In a word, I can confidently recommend this author to all who wiſh to ſtudy man, and, more particularly ſtill, to ſuch as make choice of the moral character as the ſubject of their writings.

XXII.

The phyſiognomiſt muſt, of neceſſity, procure a numerous collection of Remarkable Portraits. I have ſubjoined to this Lecture a liſt of ſome that are peculiarly intereſting. I leave to *amateurs* the labour of increaſing this liſt at their pleaſure; for I have confined myſelf entirely to portraits which I have ſeen, and noted down for my own particular uſe. I can only mention their names; but I pledge myſelf, that among theſe phyſiognomies there is not a ſingle one that does not deſerve to be ſtudied and commented upon. Run over this collection ſeveral times, and if you have any diſpoſition at all to be a phyſiognomiſt, it will exerciſe and confirm your eye. If you wiſh after that to compare the features of theſe illuſtrious perſonages with their characters, with the hiſtory of their lives, with their actions, and their works, every one of them, I dare anſwer for it, will ſupply you with curious and important diſcoveries toward the cultivation of our ſcience. It is to their portraits, at leaſt, that I am indebted for a very great number of my obſervations: they will likewiſe enrich, in part, my Treatiſe on the Lines of the Phyſiognomy, and I ſhall then ſpeak of them leſs or more in detail.

But

XXIII.

But the beſt and moſt improving of all ſchools, ever will be the Society of People of Worth, and there the phyſionomiſt ought to finiſh his ſtudies. How may perfections will he there diſcover, if he ſearch for them with the eyes of benevolence, with a heart ſimple and pure! "Seek and ye ſhall find." You will often find even there where you would not have thought of ſeeking. You will trace in every form the image of the Divinity—and this ſublime object will diffuſe luſtre over every other: it will open your eyes to a multitude of wonders, which no one ſtops to contemplate, but which every man is ready to acknowledge the moment they are pointed out to him.

XXIV.

I conclude with an exhortation, which I cannot, with ſufficient earneſtneſs, repeat: Pronounce few Deciſions, whatever importunity may be employed to induce you: calmly diſmiſs indiſcreet queſtioners who may appeal to your tribunal, whether to turn your deciſions into ridicule, or to expreſs their approbation with an air of ſelf-ſufficiency. It is madneſs to think of ſatisfying all the ſenſeleſs demands that may be made upon you. To no purpoſe will you alledge, that poſſibly you may be miſtaken.—If you are ſo unfortunate as to fall into a ſingle error, you will be hooted without mercy, as if you had advanced a claim to infallibility.

A profound and rational ſtudy of phyſiognomy is then a matter of extreme difficulty! Yes, my dear reader, it is much greater than is generally imagined. I know well at what an expence it muſt be cultivated; I know likewiſe that, after all my efforts, my progreſs in it has been very ſmall. Whoever ſeriouſly applies to the ſearch of truth; whoever lays to heart the good of humanity, and believes himſelf capable of promoting it by the aid of our ſcience, will not lightly, and without much ſelf-examination, devote himſelf to this branch of ſtudy. To diſcourage thoſe who bring not to it the taſt, the capacity, and the leiſure, which it demands; to

aſſiſt

aſſiſt and encourage thoſe whoſe call is clear and decided—this is the two fold object I propoſe to myſelf. In this view I have given a faithful account of the obſervations which I have made; I have pointed out, without ſelf-ſufficiency, and without affectation, the road which conducted me to them.

I feel, more ſenſibly than any one, the imperfection and inſufficiency of the precepts which I have juſt laid down. Nevertheleſs, follow them in the ſame ſpirit which dictated them, and I am convinced you will diſcover, both in nature and the phyſionomy of man, wonders and myſteries which will amply reward your labours.

I am likewiſe perſuaded, that the greater progreſs you make, the more indulgent and circumſpect you will learn to be. You will be, by turns, confident and timid; but the more knowledge you acquire, the more reſerved you will become in pronouncing judgment.

LECTURE

LECTURE XXXII.

UNCONNECTED REMARKS.

I HAVE hitherto endeavoured to collect materials, and to exercise, by examples, the physiognomical tact of those who will take the trouble to reflect. In this view, I have passed by in silence the greatest part of the *objections* commonly offered, satisfied with refuting them by facts.

The case of objections against the physiognomy is frequently similar to those disputes which are started respecting the legitimacy and moral end of certain actions in life. There is nothing easier than to attack these by puzzling sophisms. But the truly good man, who does not stand still to give dissertations on virtue, listens to the captious arguments which are thrown out against him, modestly gives his opinion of them, is silent when he sees it rejected, loses temper, or smiles, and then goes and puts in practice the duties, the utility, or possibility of which had been called in question—and in the end the cavillers are constrained to admit, 'that this man was in the right, and acted wisely.'

A great number of persons will pass whole days in declaiming against

againſt phyſiognomy, and in deviſing, againſt this ſcience, objections which it is frequently difficult immediately to overthrow. The phyſionomiſt, meanwhile, liſtens in ſilence, ſmiles at the jokers, then goes and ſelects from the crowd, a man whoſe merit had been overlooked; embraces him and calls him Brother--and this diſcovery procures him a ſatisfaction, which all the ſophiſms in the world cannot diſcompoſe; a joy as pure and unchangeable, as the delicious ſentiment which flows from the performance of a good action.

'There can be no ſuch thing,' I ſhall be told, 'as a general phy-'ſiognomy, ſeeing every individual feels, in his own way, ſympathy 'or antipathy for the forms which ſurround him. Objects produce 'on every one of us a particular impreſſion, after which we act. It 'is frequently the exterior which decides reſpecting friendſhip, 'love, hatred; and this exterior is ever found wonderfully in har-'mony with the interior.' I am by no means diſpoſed to call in queſtion the truth of this propoſition; but it does not at all affect this other truth: 'That certain faculties and certain inſtincts may 'be determined in an abſtract manner by external ſigns.'

I ſhould be tempted to call the Phyſiognomical Sentiment 'a 'lively intereſt which I take in viſible objects--an intereſt which 'leads me to know, if not wholly, at leaſt in a great part, the re-'lation which ſubſiſts between the exiſtence of one individual and 'that of another; between its exiſtence and my own.'

But this ſentiment which diſpoſes us to the ſtudy of this ſcience, is ſometimes an obſtacle in the way of progreſs. If, on the one hand, beauty attracts, and uglineſs repels us--on the other, the deſire which allures to the former, and the averſion which the ſecond excites, prevent us from conſidering both the one and the other with the attention and impartiality which are neceſſary to the thorough knowledge of them.

But is it neceſſary, after all, to know the whole thoroughly? It appears to me that every one is a phyſionomiſt to a certain point; that every one has the phyſiognomical tact to ſuch a degree as to be ſtrictly ſufficient for him.

I am

I am abundantly ſenſible that exterior objects affect me very differently now from what they did when I was young; it is very poſſible, however, that this change may not be an effect of the progreſs of my knowledge. The relation of things, perhaps, alone may have changed.

Phyſiognomy is a poetic feeling, which perceives cauſe in effects. Moſt men appreciate a poem as they do a picture: in both they look for beauties, reſemblances, or caricaturas.

The deciſions which have been, or ſtill may be, pronounced on my Eſſays, will be productive of innumerable writings on the ſcience of phyſiognomies. The motto of Bayard, 'Sans peur et Sans 'repoche'—Without fear without reproach—does not better accord with the beautiful phyſiognomy of that gallant Knight, than the criticiſms of our young literary doctors agree with their learned mien and ſtarched air.

Were I permitted to aſk a favour, it would be, that my work might not yet become the ſubject of converſation in the view of either praiſe or cenſure; and that time may be allowed me to reſolve by induction difficulties which will appear inſurmountable.

I riſk nothing in the mean time, when I aſſert, that of all the objections which have reached me, there is not a ſingle one but may eaſily be removed by diſtinguiſhing between the *ſolid* parts and the *ſoft*—between the diſpoſitions and the employment of the faculties.

Every thing in man is, if I may uſe the expreſſions, label and contents, branches and root, diſpoſition and employment, fleſh and bone.

Unfold this idea, purſue it as far as you can, and it will give you the key to the whole phyſiognomy.

On the ſuppoſition even, that all I have produced in this Vo-

lume is nothing more than a repreſentation of certain real perſonages, nothing more than a gallery of phyſionomies and characters; on the ſuppoſition, that I have not pointed out and demonſtrated, in any reſpect, the harmony which exiſts between the exterior and the interior—I ſhould not be diſpoſed, however, to believe that I have undertaken a fruitleſs labour.

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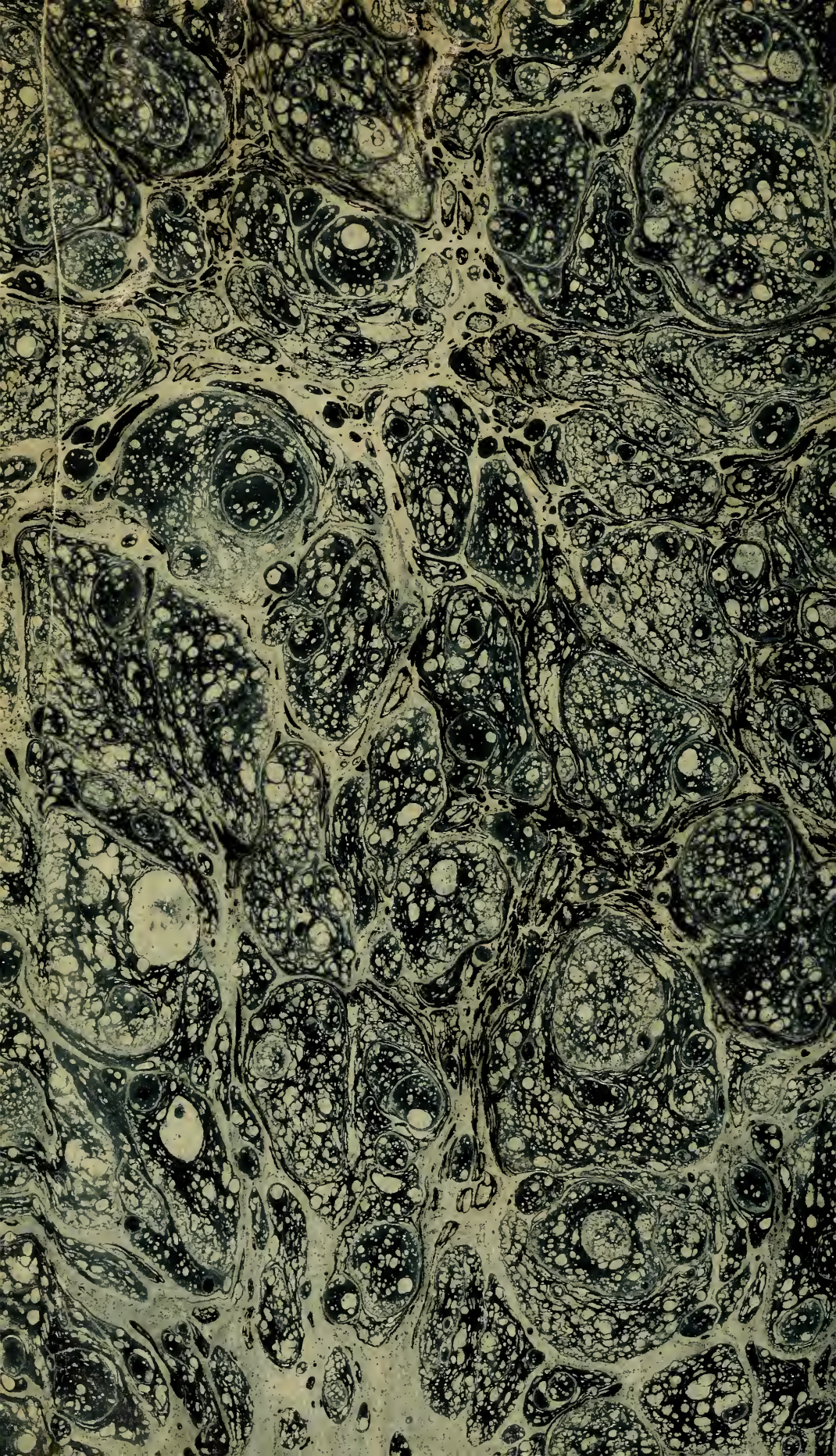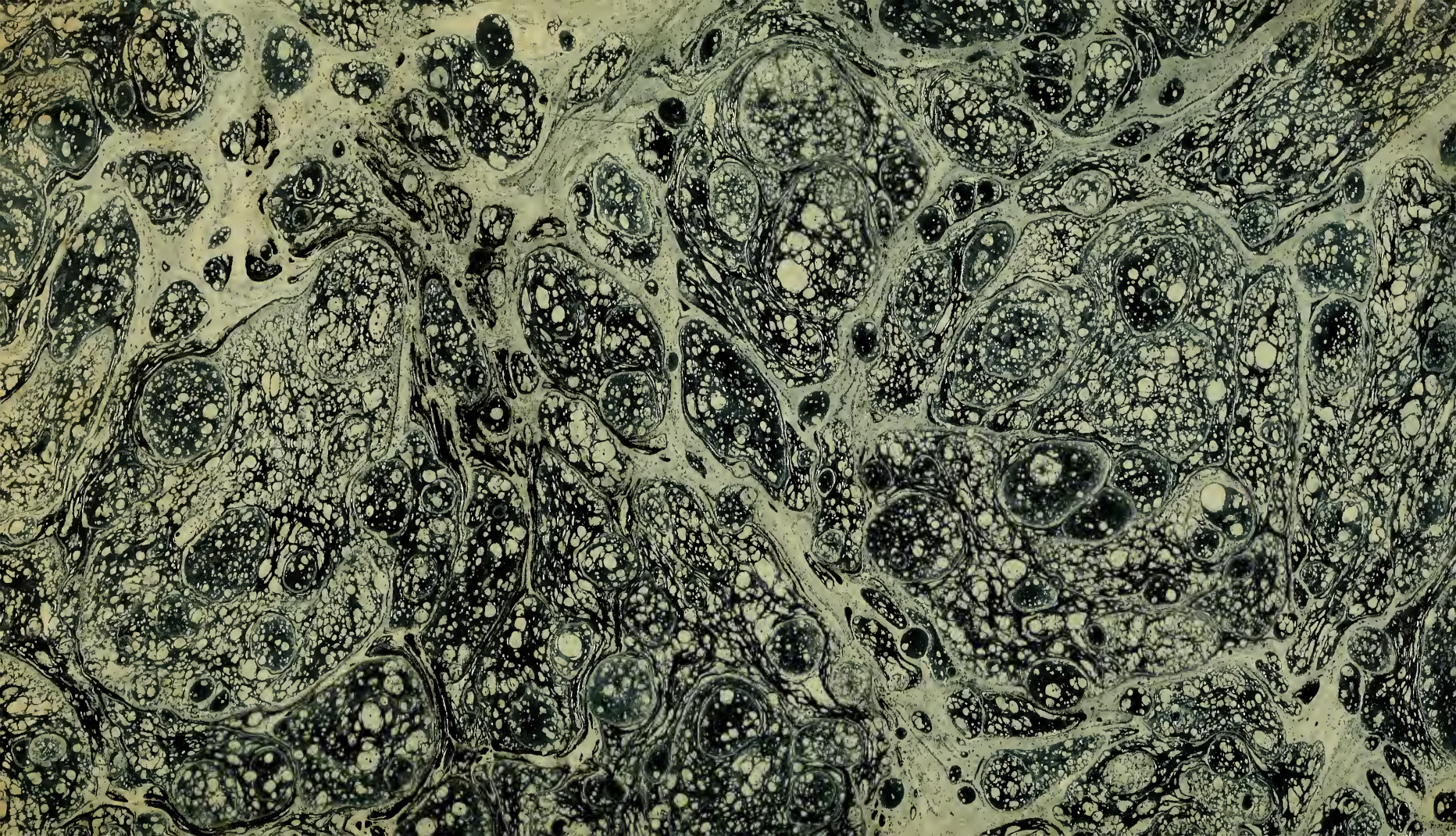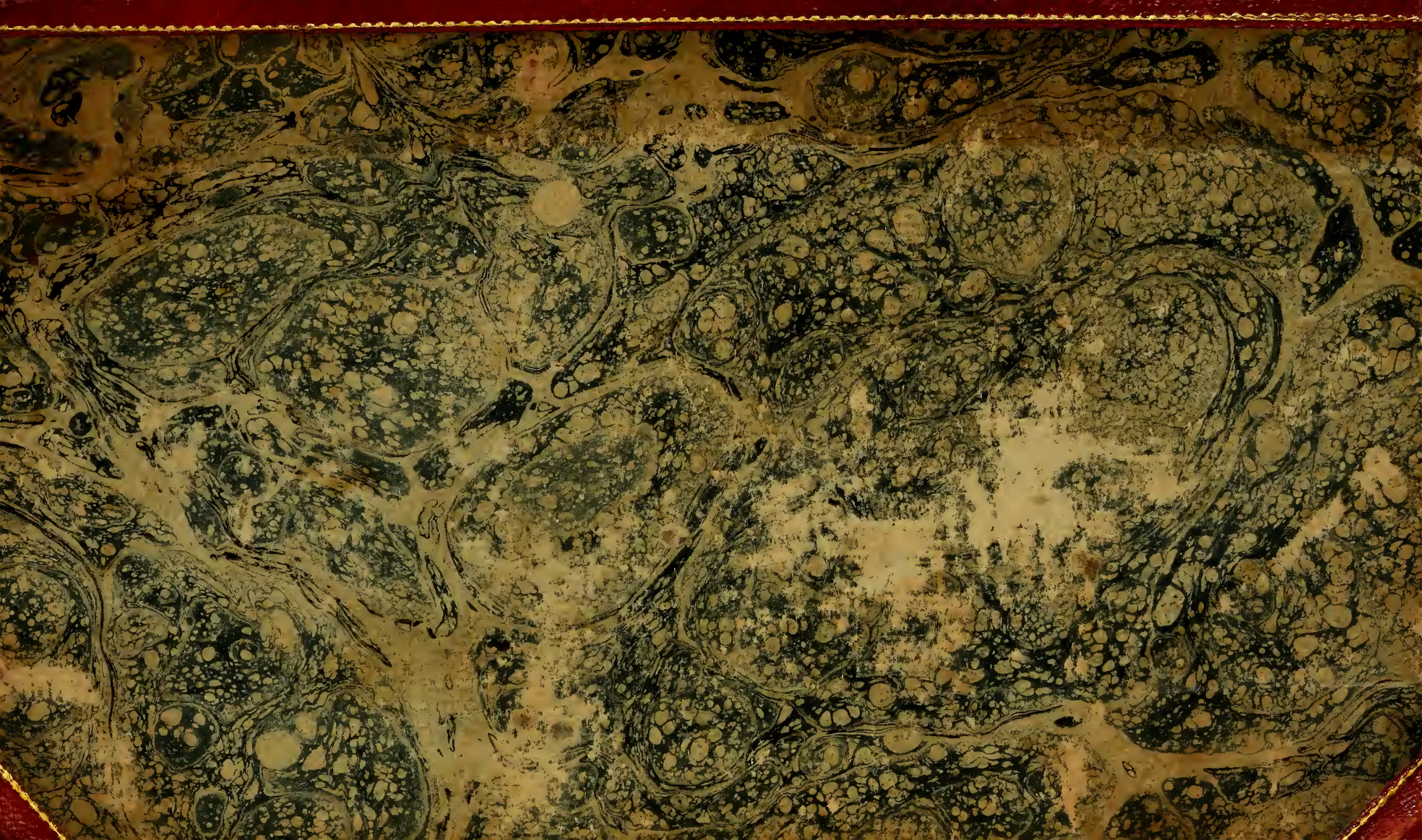
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